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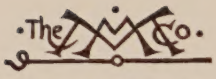
SUPERVISED STUDY IN ENGLISH



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SUPERVISED STUDY IN ENGLISH

FOR JUNIOR HIGH SCHOOL GRADES

BY

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WASHINGTON JUNIOR HIGH SCHOOL
ROCHESTER, NEW YORK

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To the

WASHINGTON JUNIOR HIGH SCHOOL

ITS PRINCIPAL, FACULTY, AND

STUDENTS

PREFACE

THIS book is intended to illustrate a technic for the treatment of the English lesson in Junior High Schools where the lengthened period of sixty, seventy, or eighty minutes prevails. It is a sane conclusion that the work of the school should be confined to school hours. To use the evening hours of children for the preparation of lessons is to overemphasize the importance of "schooling" and to discount those equally educative influences which come from the social contacts of home, church, and community. Enriched courses of study demand the longer school day, but a due regard for the normal development of children demands that time allotments within the longer day shall be so carefully made, and efficient methods of study so commonly practiced, that the day's work can be effectively accomplished within the school. The margin between the hours of work and the hours of sleep is one rich in possibilities for the broad, well-rounded development of the individual. The school must undoubtedly assume responsibility for such "avocational guidance" as will lead to the worthy use of leisure time; but the mere assignment of tasks is an encroachment upon it which should be steadily resisted.

No attempt has been made in this book to outline a course of study in English although certain evaluating principles underlying the selection of topics for emphasis have been indicated. The type lessons included are meant to illustrate

concretely the application of the Supervised Study method to the various branches of English.

The author gratefully acknowledges indebtedness to Professor Alfred L. Hall-Quest of the University of Cincinnati for readings and helpful suggestions.

A. Laura McGregor.

Rochester, N.Y.
November, 1920

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THE EDITOR'S INTRODUCTION

UNDOUBTEDLY the most imperative need in the development of supervised study lies in perfecting a technic of supervision in the several subjects. It is clear that such technic must be adapted to the particular factors of the learning process in the respective fields of subject matter. Where these factors are relatively definite and determinable, as in mathematics, the refinement of technic is comparatively easy. In other fields, however, such as English, supervision is far more difficult for the reason that a large number of factors already known, and possibly others still undiscovered, form a complexity of processes that evades detailed analysis and measurement.

Beginnings toward the simplifying of supervision in the department of English must, however, be made. Miss McGregor writes from experience and in this respect her discussion resembles that of the first volume in this series, namely Supervised Study in History. The reader will find, however, that the author has made a helpful beginning in the development of technic. Many of the suggestions can be adopted without change; others will need such adaptation as local conditions require. Special attention is directed toward Miss McGregor's technic of supervision in the study of literature.

The volume is intended primarily for teachers in Junior High School grades, but wherever teachers are in charge of departmentalized work they will find in this discussion

valuable hints. Supervised Study as conceived by the author is a procedure that seeks to prevent retardation and failure. The individual is given careful diagnosis and treatment. The classroom is chiefly a laboratory or a workshop. Types of instruction or lesson plans are employed as means toward selected supervisory aims. Teaching children how to study is the main purpose of Miss McGregor's own work, for this after all is the largest purpose of teaching — to train the individual to teach himself. And her book carries out in great detail and in practical illustrations this aim of instruction and supervision.

ALFRED L. HALL-QUEST

SUPERVISED STUDY IN ENGLISH

SUPERVISED STUDY IN ENGLISH

FOR JUNIOR HIGH SCHOOL GRADES

CHAPTER I

GENERAL PRINCIPLES OF SUPERVISED STUDY

The Meaning of Study. — The importance of study has long been conceded by those concerned with education. Teachers, parents, and pupils agree that studying is vital to mental development, and consequently that training pupils to study is a necessary function of the school. The word *study* has been constantly used in the schoolroom and in the home, yet no educational process has been so little understood. In the minds of teachers studying has usually meant acquiring information from a textbook chiefly by memorizing. If a teacher occasionally asked her pupils to tell what procedure they followed when studying, such replies were received as, "I read the lesson over and over until I know it," or, "I read the lesson over and try to write out what I can remember." As long as this conception of study prevailed on the part of both teacher and pupils, it was inevitable that the formal recitation, offering as it does the readiest means of testing the retention of textbook information, should dominate the work of the classroom. The oral reproduction of textbook material frequently consumed the entire

class period, and thus the preparation or "studying" of the lesson had to be done at home.

With the realization that mere accumulation of facts is not the chief end and aim of education, the broader significance of study has forced its way into our consideration. Dewey,[1] McMurry,[2] and Earhart,[3] by developing and applying a theory of study, have shown that studying and purposive thinking are not different names for differing processes, but almost synonymous terms. The factors of the thinking process — recognition of the problem, collection of data, organization of ideas, formulation of judgments, and the testing or application of conclusions so reached — are also the chief factors of study. When this fact is recognized, schoolroom procedure changes and the center of gravity shifts from teacher to pupil. The pupil is engaged throughout the entire class period in the vital process of studying. Sometimes he does so in coöperation with other members of the school group, sometimes he follows in thought the leadership of a more mature mind, and sometimes he proceeds independently; but from the beginning to the end of the class period he is *studying*. The teacher becomes a guide and helper rather than an instructor engaged in imparting items of information.

Dewey's Conception of the Learning Process. — Our changed conception of the learning process and the teacher's function is clearly reflected in the following paragraph:

". . . No thought, no idea, can possibly be conveyed as an idea from one person to another. When it is told, it is, to the one to whom it is told, another given fact, not an idea. The communi-

[1] "How We Think." D. C. Heath and Co., 1910.
[2] "How to Study." Houghton Mifflin Co., 1909.
[3] "Teaching Children to Study." Houghton Mifflin Co., 1909.

cation may stimulate the other person to realize the question for himself and to think out a like idea, or it may smother his intellectual interest and suppress his dawning effort at thought. But what he *directly* gets cannot be an idea. Only by wrestling with the conditions of the problem at first hand, seeking and finding his own way out, does he think. When the parent or teacher has provided the conditions which stimulate thinking and has taken a sympathetic attitude toward the activities of the learner by entering into a common or conjoint experience, all has been done which a second party can do to instigate learning. The rest lies with the one directly concerned. If he cannot devise his own solution (not of course in isolation, but in correspondence with the teacher and other pupils) and find his own way out he will not learn, not even if he can recite some correct answer with one hundred per cent accuracy. We can and do supply ready-made 'ideas' by the thousand; we do not usually take much pains to see that the one learning engages in significant situations where his own activities generate, support, and clinch ideas — that is, perceived meanings or connections. This does not mean that the teacher is to stand off and look on; the alternative to furnishing ready-made subject matter and listening to the accuracy with which it is reproduced is not quiescence, but participation, sharing, in an activity. In such shared activity, the teacher is a learner, and the learner is, without knowing it, a teacher — and upon the whole, the less consciousness there is on either side, of either giving or receiving instruction, the better." [1]

The Chief Purpose of the School. — If we concede the psychological facts embodied in the foregoing, then *the work of the school is properly to supervise and direct the individual while he teaches himself.* This implies on the part of the teacher a changed attitude toward the pupils, the subject matter to be mastered, and the method to be pursued. The pupils may no longer be passive recipients of facts and principles

[1] Dewey, "Democracy and Education," p. 188. The Macmillan Company, 1917.

long familiar to adult minds and brought forward for hasty assimilation. They must become discoverers of truth. Subject matter may not be considered an end in itself and its retention and reproduction the chief purpose of education. School subjects will be viewed as the means by which the pupil is trained to think. In seeking to apply the method which will best promote purposive thinking, problems or projects instead of facts will need to be developed, all the factors of study will require attention, and individual leadership and initiative will become both the immediate and remote end of education.

Viewed from this angle the whole procedure of the schoolroom should properly be called Supervised Study. The investigations in this field of Professor Alfred L. Hall-Quest [1] of the University of Cincinnati, and the work of Mabel E. Simpson,[2] Director of Kindergartens and Elementary Schools in Rochester, New York, have tended toward the formulation of a method of Supervised Study through which recognized pedagogical principles may be practically applied in the daily lesson plan.

The Aim of Supervised Study. — The Supervised Study method aims to train the pupil to do purposive thinking in order that he may become increasingly a self-directing individual. The thinking process involved in studying is the same as that which governs our decisions and resulting actions in life. For this reason definite provision must be made for training pupils to think. To this end, lessons planned under the Supervised Study method will be arranged to afford opportunity for the exercise of the various factors of the

[1] "Supervised Study." The Macmillan Co., 1916.
[2] "Supervised Study in History." The Macmillan Co., 1918.

thought process. Memorizing will constitute part, but only a subordinate part, of the work of the pupils. Individuality will be given full play and success will be measured by increased power to think and judge rather than to memorize and recall.

The General Plan of Supervised Study. — A lesson planned in accordance with the Supervised Study method is divided into three parts: review, assignment, and silent study. A somewhat definite time is allotted to each. The standard time division [1] requires that one-fifth of the period be devoted to review, two-fifths to assignment, and two-fifths to silent study, but in practice time schedules will vary from day to day. The time schedule for a given period should be written on the blackboard and followed as closely as possible. Pupil time-keepers may be made responsible for calling the attention of both teacher and class to the fact that the time allotment for a given part of the lesson has expired. The effect of this procedure is twofold. (*a*) For the teacher it leads to a proper evaluation of the subject matter of the lesson so that no time will be wasted on non-essentials. It furthermore helps to form the habit of proportionate planning. Where this scheme is consistently followed teachers become expert in gauging the amount that can be successfully accomplished in a given time. (*b*) For the pupil the time division serves to emphasize the importance of completing a piece of work within a given time, and so tends to promote habits of promptness in beginning and concentration in executing an assigned task. Aimless and rambling discussions are prevented also, and in the course of the day much time is really saved by adherence to a time schedule.

The portion of the lesson designated as the *Review* may be

[1] Hall-Quest, *op. cit.*, p. 148.

a recitation upon the subject matter of the preceding day's study, or it may be a reorganization of knowledge previously acquired by the pupils and necessary to the new step forward. Instead of a review *there will sometimes be an introduction or preview*, which serves to motivate the coming investigation. Every effort should be made to socialize both in form and spirit this part of the lesson. At this time the pupils are working coöperatively, the teacher playing a minor rôle. Class leaders, judges, critics, and committees should assume responsibility for the success of the Review.

During the *Assignment* the teacher leads, but in such a way that curiosity is aroused, not gratified. The Assignment will at times necessitate the giving of information that cannot be obtained by the pupils themselves without undue loss of time, but the chief concern of the teacher during the Assignment is to secure the recognition of the new problem by the pupils and to give adequate "how to study" directions leading toward individual solution.

Individual Differences and Pupil Groups. — It has always been essential to successful teaching that provision be made for meeting individual needs corresponding to individual differences among pupils. The Supervised Study plan involves the recognition in every class of at least three groups of pupils according to mental ability: the inferior, average, and superior. These groups may be determined roughly by observation, but more accurately through the use of standard or intelligence tests. For the convenience of the teacher the class may then be seated by groups, or the group to which each pupil belongs may be designated by symbol on a seat chart in the possession of the teacher, but *the terms inferior, average, and superior are never used in the presence of the pupils.* Such

grouping need not be permanent but subject to change in accordance with individual progress. In each class, however, there will usually be found a nucleus of permanently inferior and of permanently superior pupils as measured by the class average.

The Threefold Assignment. — To meet the varying abilities of these three groups, the work of the *Silent Study* part of the period is divided into three sections known to the teacher as minimum, average, and maximum assignments. The pupils are simply told to begin at the beginning of the new lesson and to do as much as they can do well. *The minimum assignment* should include the minimum essentials of the course of study for that day, and the slowest pupils will accomplish only this amount. *The average assignment* should involve a broader and deeper investigation of the phases of the problem or should include more difficult variations of the problem. If the work of the Silent Study time has been well planned the majority of the pupils in the class will be able to complete the requirements of the average assignment. *The maximum assignment* should involve special investigations not required of the class as a whole but affording wider opportunities to the superior pupils. Typical maximum assignments include library reference work, blackboard outlines, the compilation of questions or original problems to be used in socialized reviews, et cetera.

The threefold assignment for silent study is an effective compromise between the needs of the individual and the necessity of class direction. It allows the members of the inferior group to be judged upon their own achievement without the discouragement that results from the application of a general class standard, and at the same time it insures

for the superior pupils a mental development commensurate with their greater ability.

The Silent Study Period. — During the *Silent Study* period the pupils work independently. The teacher supervises especially the inferior or slow group and assists in the mastery of individual problems by showing the pupil how to acquire the needed information. Requests for similar assistance from pupils of the average or superior groups are recognized when legitimate, but if the work of the assignment period has been well planned, the need of such assistance for all pupils will be reduced to a minimum. At this time the study habits of individual pupils, such as promptness, concentration, neatness, initiative, self-direction, become manifest, and the teacher is able to give the needed correction or stimulation.

The Check on the Threefold Assignment. — At the close of the Silent Study period the pupil grouping is noted; *i.e.*, the number who have completed each part of the assignment. This is a purely quantitative analysis of the work of the class but serves to indicate to the teacher the degree of success attained in the proportionate planning of the lesson. If the majority of the class can accomplish only the minimum assignment it may be inferred that the lesson has been too long or too difficult. On the other hand, if the majority are able to complete the maximum, presumably the superior group could have accomplished more than was assigned. When considering with the pupils the work accomplished, however, the quality, not the quantity of the work must be the basis of judgment. A pupil who does only the minimum assignment but does it well, should receive greater recognition than the pupil who completes the maximum but in a careless and disorganized manner.

The Consideration of Some Objections to Supervised Study. — Critics of the foregoing method contend that the term *Supervised Study* is used in too broad a sense when made to include the functions of review and assignment. They insist that the term should include only the work of the silent study period. Such a conception of supervised study fails to recognize the fact that studying is a complex process necessitating a high degree of training. There is no guarantee that pupils will pursue the thought process which constitutes genuine studying just because a study period is provided with a teacher to act as monitor and assistant. Careful assignment, during which preparatory steps are taken, is essential to the development of right habits of study and is therefore an integral part of study supervision. It is equally essential that study should culminate in expression, and the review period during which the results of silent study are presented and reorganized by the class affords opportunity for the completion of the process. The technic of both assignment and review must therefore receive consideration in any discussion of supervised study.

Again, it has been objected that insufficient time is allowed in each period for the review, which has superseded the old formal recitation. This objection would have greater validity were the purpose of the review period to discover through a daily quiz how much subject matter had been retained by each and every pupil; but under the Supervised Study method the aim of the review is to insure a well-organized arrangement of ideas which shall clinch the important acquisitions of the previous lesson or form the basis of the coming investigation. The teacher will find that this result can generally be accomplished in less time than

had to be allotted to the oral recitation for testing purposes.

A third objection to the Supervised Study method is that it will tend to produce greater dependence of the pupil upon the teacher. This criticism deserves serious consideration because a careless application of the form rather than the principles of Supervised Study may weaken the individual's power of self-direction. If the teacher asks all the questions, smooths away all the difficulties, gives information rather than " how to study " directions, she has failed to develop the latent powers of the pupils and has actually hindered their mental growth. The whole spirit and purpose of the Supervised Study method is opposed to such procedure. Supervised Study seeks to emphasize constantly the necessity for individual effort, initiative and independent judgment on the part of the pupils. The teacher who adopts the Supervised Study method must test her success, not by the amount of subject matter acquired by the pupils, but by their increasing independence in solving new problems.

The Wide Application of Supervised Study. — The general principles of Supervised Study are applicable to all subjects of the school program, but care should be taken not to lose the spirit in an effort to adhere rigidly to a particular lesson form. The lesson plans outlined in this volume will be found convenient and practical but they should be subject to adaptation whenever the need arises. The Supervised Study method demands primarily that the factors of study be constantly employed and that every opportunity be provided for developing in pupils the power of logical thought.

CHAPTER II

THE SPECIAL PROBLEMS OF ENGLISH

The Difficulties of the English Department. — The teaching of English presents more problems than that of any other subject in the school program. This statement will be accepted without challenge by all grammar school and high school teachers. With the knowledge of its difficulties, however, comes the sense of its supreme importance, so that the teacher who essays to teach English can never lose faith in the value of what she is teaching. Daily life crystallizes continually into language, and the individual's ability to translate his impressions and reactions into suitable speech determines to a large extent his power and influence in the society of which he is a part.

The English teacher faces a far different situation from that which confronts the teacher of history or mathematics. In the first place, the range of material to be studied and the varieties of technic to be acquired are wider and more diverse. Oral expression, written composition, literature, and grammar are in reality distinct though interrelated subjects, each demanding its own treatment and having its own aim. In the second place, it is difficult to provide steps of progress in English and to be sure of the results attained. Even in the actual testing of results by such devices as composition scales there is a lack of definiteness and a necessary dependence upon the teacher's judgment as to which step of the scale

has been reached. Consequently, the classification of a pupil's work is far less accurate than a similar grading by scales in mathematics.

In applying the method of Supervised Study to the teaching of English the first difficulty, namely that of *varied content*, must be met by a careful consideration of values and a corresponding time allotment. There will be general assent to the proposition that of the four branches of English already mentioned, oral English is by far the most important. Literature undoubtedly deserves second place, composition third, and grammar fourth.

The other difficulty encountered in the teaching of English, that of *providing steps of progress*, is inherent in the nature of the subject matter, but the careful planning necessitated by the Supervised Study method, the close observation of individual pupils and the constant provision for individual needs will tend to assure progress and development.

The Longer Class Period. — The lengthened period is essential to the success of the Supervised Study method. The forty-five or fifty-minute periods used in most high schools hardly afford sufficient time for work under a divided period system, although by using a small unit of recitation the Supervised Study lesson plan may be employed. In Junior High schools where periods may be eighty or ninety minutes long, the English teacher is usually responsible for more than one kind of lesson in the period (*e.g.* composition and literature). The sixty-minute period is probably the most desirable where methods of Supervised Study prevail.

Assuming that a sixty-minute period is given to the study of English, ten minutes should frequently be allotted for drill to insure speed or precision in the special kinds of skill to be

developed in the subject (see Chapter VII). The remaining fifty-minutes should be divided among the Review, Assignment, and Silent Study periods, as the unit of the lesson for the day demands.

The Lesson Plan Sheet. — The teacher will find a lesson plan sheet a great convenience, affording a systematic scheme of procedure for the day and a permanent record of achievement. Experience has proved that time spent in planning lessons is amply repaid by the ease and lack of strain in the work of the class period. The sample plan sheets illustrated on pages 14, 15, 16 are adapted to the sixty-minute period.

Factors of Study in the English Lesson. — In the following plan sheets, reference is made by number to the factors of study [1] as follows:

1. Recognition of the problem.
2. Collection of data.
3. Organization of ideas.
4. Formulation of judgments.
5. Application or testing of ideas.
6. Memorizing.
7. Individual initiative.

It is doubtless true that every factor cannot receive due emphasis in every lesson, but in so far as these psychological elements of the study process are recognized and provided for in the planning of a series of lessons, will pupils grow in power to think, to attack new problems independently, and to reach individual conclusions.

[1] Compare McMurry, *op. cit.*

LESSON PLAN

ENGLISH

DATE 2-25-20 GRADE 7A PERIOD I

	TIME	LESSON TYPE APPRECIATION	REMARKS
Drill Correct Speech X Vocabulary Dictionary Reading Sentence Sense	10"	Correct speech game — "Fortune-Telling" (Use of shall and will)	
Oral English Literature X Composition Grammar	12"	REVIEW "The Courtship of Miles Standish" — Parts III and IV *Appreciation* — Read any lines that you like particularly and tell why you like them. *Discussion* — Was it fair of Miles Standish to ask John Alden to propose to Priscilla for him? Does John Alden perform his errand well? Read from the poem to prove your point. How does Miles Standish feel about the result? What affords him an outlet for his wrath?	Five pupils read
	20"	ASSIGNMENT Problem: Does John Alden sail away on the "Mayflower"? Readings — Part V (Read by the teacher) Part VI (Read by two pupils, chosen for excellence in oral reading — dialogue style)	
Silent Study	18" Min.	Read silently Parts V and VI. As you read mark in some suitable way lines that you think are beautiful.	
	Ave.	Be ready to discuss the following: (*a*) What made John Alden decide to stay? (*b*) Are you pleased when he does so? Why? (*c*) Imagine the end of the story if he had returned to England. (*d*) Compare Priscilla's feeling for John Alden with her feeling for Miles Standish.	
	Max.	Memorize any passage that pleases you especially. Be ready to tell why you chose it.	
Factors of Study		1 — 3 — 6	
Pupil Grouping		Min. 2 | Ave. 19 | Max. 12	

FIG. 1.

LESSON PLAN

ENGLISH

DATE 4-16-20 GRADE 8A PERIOD II

	TIME	LESSON TYPE HABITUATION	REMARKS
Drill Correct Speech Vocabulary Dictionary Reading Sentence Sense X	10″	Dictation of paragraph by phrases. Papers corrected by pupils for proper sentence division.	19 perfect papers
Oral English X Literature Composition Grammar	5″	REVIEW Agreement of subject with verb. Type exercise: 1 — The man and his wife (is — are) walking down the street 2 — There (was — were) two boys in the room. 3 — They (was — were) going to the circus. 4 — (Was — were) you there? 5 — You (was — were) sitting near us.	
	25″	ASSIGNMENT Four pictures pinned before the class: 1 — Boy telling something to father and mother. 2 — Tourist in automobile telling something to friend. 3 — Returned soldier telling something to friends. 4 — Woman telling something to neighbor. Problem: Prepare to tell an anecdote appropriate to any one of the pictures. Oral expression from as many pupils as possible after a brief coöperative discussion of what is happening in each picture.	*Critics* Margaret F. Joseph R. 4 pupils recited
	20″ Min.	Of the oral compositions just presented to the class select the one which you consider most interesting and explain briefly in writing why it was interesting.	
Silent Study	Ave.	Read Hawthorne's anecdote of "The Pine Tree Shillings" and explain briefly in writing why this anecdote is interesting.	Elson-Keck "Junior High School Literature"[1] p. 349
	Max.	Compare your written judgments. Decide whether the oral composition of your classmate was more or less interesting than "The Pine Tree Shillings." Explain why.	
Factors of Study		1 — 2 — 3 — 4 — 7	
Pupil Grouping		Min. 0 | Ave. 24 | Max 12.	

FIG. 2.

[1] Scott, Foresman and Co., 1919.

LESSON PLAN

ENGLISH

DATE 3-5-20 GRADE 9B PERIOD III

	TIME	LESSON TYPE DEDUCTIVE	REMARKS
Drill Correct Speech Vocabulary X Dictionary Reading Sentence Sense	10″	Read paragraph from morning paper — class to select three new words. Meaning to be discussed and verified from dictionary. Words to be used in original sentences.	Words used: mediation elapse incipient
	10″	REVIEW Review parts of a business letter illustrated on the blackboard.	
Oral English Literature Composition X Grammar	10″	ASSIGNMENT Letters of application Problem: What points should receive especial consideration in a letter of application? Use "The Business Man's English" (Bartholomew and Hurlbut),[1] pp. 246–253.	
Silent Study	30″ Min.	Write a letter of application in answer to the "Help Wanted" advertisement which has been assigned to your row. Make a pencil draft first. Then correct and copy in good form.	One advertisement from p. 259, "The Business Man's English" was assigned to each row. (Girls and boys reseated in separate rows for appropriate advertisements)
	Ave.	Study what is said about letters of application in Buhlig's "Business English."[2] Compare your letter with the examples given there.	
	Max.	List the points about your letter which you think would make a favorable impression upon an employer. Letters to be collected by rows. Five pupils appointed to represent employers and judge applications, giving results during next review period.	
Factors of Study		1 — 2 — 3 — 4 — 5 — 7	
Pupil Grouping		Min. 8 / Ave. 22 / Max. 4	

FIG. 3.

[1] The Macmillan Company, 1920.

[2] D. C. Heath and Co., 1914.

CHAPTER III

ORAL ENGLISH

Individual Differences in Oral English. — In no branch of English teaching are the difficulties of supervision more numerous and baffling than in oral English. Environment exerts a powerful influence upon speech habits, and every school will be confronted with particular problems dependent upon the speech standards of its community. Even within the same grade individual differences may be so marked that the teacher must be concerned with the needs of each pupil rather than with a systematic presentation of a course of study.

The Teacher's Speech Survey. — The first step for the teacher, then, is to determine the general ability of the class in oral English and the expressional power of individual pupils. Two weeks at the beginning of the term may profitably be devoted to discovering and recording special needs. The following plan was used successfully in a seventh grade.

Plan for Determining Oral English Ability

Grade. — Seventh B.

Time. — Six twenty-five minute periods in the course of two weeks.

Procedure. — At the beginning of each period two topics for oral composition were written upon the blackboard. Each

pupil called upon to recite chose one of the two. The following topics were used:

How I Spent My Vacation
My Pet and How I Care for It

An Accident
Safety First

An Attractive Shop Window
Five Minutes on Main Street

An Interesting Story
How I Learned to Swim

A Day in the Country
Why I Joined the Boy Scouts

Why I Am a Camp-Fire Girl
The Circus Parade

Pupils appointed to act as judges offered criticism or commendation after each discussion while the teacher devoted the time entirely to record-keeping and observation. A chart on which a record of each pupil's oral work could be kept, had been previously prepared as a result of the teacher's acquaintance with locality and grade errors. The record for a given pupil was made while he was giving his oral discussion but the attention of the pupil was not called to this fact. At the close of the two weeks' trial period the teacher arranged a scale by which each pupil was classified as inferior, average, or superior in oral English. The pupils were not aware of their classification. The completed chart and explanation read as follows:

No. of Recitations	Name of Pupil	I seen	I done	Have got	Double Negative	Wrong Case of Pronouns	Adj. for Adv.	Over Use of *and, so, but*	Extra Subj.	Participle[1] for Past Tense	Sez for said		Miscellaneous Errors	Vocabulary 1	Vocabulary 2	Vocabulary 3	Enunciation	Group
	Boys																	
3	No. 1										II			E	E	E	Clear	Sup.
3	2	IIII			I								hisself	A	L	L	Slurs	Inf.
3	3	I	I							IIII				L	L	L	*d* for *th*	Inf.
3	4								I	I	III			A	A	A	Voice too low	Ave
3	5				II	I				I	I			A	E	A	Drops g	Ave.
1	6			Apparently not interested							I		*by* for *to*				Fair	Inf.
2	7			II	I	I		I						A	A		Clear	Ave.
3	8					III								A	E	A	Clear	Sup.
2	9			III						II				L	L		Voice too low	Ave.
3	10		II	IIIII				III					*Left* for *let*	L	L	L	*d* for *th*	Inf.
2	11				I									A	A		*d* for *th*	Ave.
																	Too fast	
2	12			I				II						L	L		Drops h	Ave.
3	13	II			II			III						L	L	L	*d* for *th* slurs	Inf.
2	14		III					II			I			A	L		*d* for *th*	Inf.
	Girls																	
2	15				I	I					II			A	A		Voice too low	Ave.
3	16	I	II	I				III						L	L	L	Clear	Inf.
0	17			No record Very shy													?	Inf.
3	18				II		I	II					*Would* for *did*	A	A	A	Clear	Ave.
3	19							II		II	I			L	A	A	Drops g	Ave.
3	20	II					I	III						A	L	L	Too fast	Inf.
3	21								II					E	E	E	Voice too low	Sup.
2	22		I	II				I		I	II			L	L		Slurs	Inf.
																	Drops S	
3	23								I					E	E	E	Clear	Sup.
3	24	I		I	I						II			A	A	A	Drops t	Inf.
3	25	II	I		I	I		III			III			A	L	A	Slurs	Inf.

[1] Added during the lesson.

FIG. 4.

EXPLANATION

Inferior Group.

(*a*) Vocabulary limited. (L)

(*b*) Gross grammatical errors such as *I seen*, *he done*, *double negative.*

(*c*) Enunciation poor. *Da* for *the*, *wid* for *with.*

Average Group.

(*a*) Vocabulary adequate. (A)

(*b*) Verb errors such as *have got*, *run* for *ran*, *sez* for *said.* Errors in pronoun cases.

(*c*) Enunciation fair. Final *g* and *t* not always retained.

Superior Group.

(*a*) Vocabulary extensive for grade with varied use of adjectives and adverbs. (E)

(*b*) No serious grammatical errors. Over use of *and* and *so.* Tendency to repeat subject.

(*c*) Enunciation clear.

The preceding analysis and resulting classifications are undoubtedly inaccurate in individual cases. Pupil No. 9, for example, may belong to the inferior group, his avoidance of gross errors being due perhaps to his choice of topics. Both recitations of Pupil No. 11 were so meager that classifying him was almost guesswork. Pupil No. 6 and Pupil No. 17 could with difficulty be persuaded to give any discussion. Crude as the analysis of the class is, however, it cannot be denied that it furnishes the teacher with an adequate working basis and a standard for measuring progress.

Another plan differing from the preceding in detail rather than in purpose consists of the individual record card. In

an eighth grade class where this system was used, a filing card similar to the following was prepared for each pupil.

Name..... Grade.....

Date	Arrangement	Vocabulary	Enunciation	Grammatical Errors

Fig. 5.

Whenever a given pupil was called upon for oral composition, the teacher made entries upon his card under the headings indicated. *Vocabulary* was characterized as "limited," "adequate," or "extensive," and *Arrangement* as "natural," "logical," or "confused"; but under the headings *Enunciation* and *Grammatical Errors* special difficulties were listed, as, "drops final g" or "uses *had ought*." Such a card record kept on file throughout a term permits the comparison of a pupil's later work in oral composition with his earlier efforts and serves to indicate whether or not he is making progress.

The Pupils' Speech Survey. — During the first two weeks of the term it is also advisable to have the pupils themselves take a speech census. This can be accomplished by asking them to write down every speech error made by a classmate during the day. The records should be handed to the teacher at the close of the afternoon session. Names are unessential in these reports, but enough of the conversational context should be given to indicate the nature of the error. Errors heard on the street or playground and jotted down the following morning should be received. At the end of two weeks the teacher will find that valuable information has been obtained concerning the speech habits of the pupils. Such a speech census was taken for an entire school under the direction of Mr. Charles E. Finch, Director of Junior High School Grades in Rochester, New York. All English teachers tabulated the errors reported through their respective classes and these tabulations were combined into a general tabulation for the school. The result was an index of community standards of speech. The method of taking the census helped to make the pupils more sensitive to speech errors and the returns aroused the English teachers to strenuous efforts in behalf of correct speech.

The Divisions of Oral English. — Class work in oral English divides itself into two parts; (*a*) that which aims to produce style and finish in oral expression; and (*b*) that which aims to break habits of incorrect speech and substitute habits of correct speech. The first aim is accomplished through oral composition; the second through the use of corrective exercises and drills.

Oral Composition

In conducting lessons in oral composition the chief difficulty is to secure progress. It is not enough that pupils should talk in the classroom merely for the sake of talking. The consciousness of definite aims should prevent the lesson from deteriorating into a pleasant conversational exercise in which the class registers no advance in power. Criticism, both adverse and commendatory, should be offered after every discussion, and the pupils themselves should be trained to criticise intelligently the oral composition of their classmates. Such criticism, contrary perhaps to expectation, produces neither resentment nor discouragement and has the added value of making the class sensitive to good form. At the end of the period a clear and simple summary of points covered should be made, to round out the lesson and leave the pupils with a sense of having gained new power in speaking. The following types of lessons are suggestive of the way in which Supervised Study methods may be applied to this division of oral English.

Supervision for Correct and Fluent Speech. — In the first lesson to be illustrated definite provision is made for training in simple oral narration. Ease and fluency of presentation come with practice, and the power to relate a familiar experience in a natural way is well worth cultivating.

LESSON PLAN — ORAL COMPOSITION — SEVENTH B GRADE

Aim: To afford training in correct and fluent speech.

LESSON TYPE. — HABITUATION.

Time Schedule:

Review	9 minutes
Assignment	10 minutes
Silent Study	6 minutes
Oral Expression	20 minutes
Summary	5 minutes

Review. - The pupils were asked to tell the chief points which make an oral exercise interesting to an audience, and these points were listed upon the blackboard:

Interesting subject matter.
Correct English.
Vivid words.
Clear voice.
Correct posture.

The teacher then asked for "don'ts" in connection with the use of the voice and the pupils gave:

Don't speak too low.
Don't speak too fast.
Don't shout.

Four pupils who needed drill in the sound of *ing* were asked to pronounce in turn the following list of words:

making	running	breaking
taking	doing	sending

Two pupils who were in the habit of dropping final *t* were called upon to pronounce the following:

kept
slept
swept
except

Assignment. — The teacher wrote on the blackboard the subject for oral presentation: How I Made a ——.

The class expressed the problem for study — "Think of something you have made and prepare to tell how you made it."

The pupils were then asked what they would include in the story and the following suggestions were received:

Materials I used.
Tools I used.
What I did.
How it looked when finished.

As the beginning suggested for the discussion seemed rather abrupt, a pupil said that the story might be introduced by telling "Why I wanted to make the thing." These topics were then arranged in a simple outline form on the blackboard:

How I Made a ——.

I. Introduction.
   a. Why I wanted to make a ——.
II. Body.
   a. Materials used.
   b. Tools used.
   c. What I did.
III. Conclusion.
   a. How my —— looked when finished.

Each pupil was left free to vary the outline in any way that suited his particular subject, but emphasis was laid upon the use of the outline as a " how to study " direction.

The class was then told about a boy who had made a sled. He said, " I didn't have no plane so I made it smooth with sandpaper." The pupils detected the error, and the correct forms, " I had no " and " I didn't have any " were listed on the blackboard. A second " how to study " direction — *Anticipate your own errors* — was thus illustrated. The children suggested other errors to be avoided in the stories and the correct expressions were listed:

After I *did* that ——
I *ran* to show it ——
I *gave* it a coat of paint ——
I worked *quickly* ——

The pupils were then shown the following directions for silent study written on the blackboard.

Silent Study:

I. *Minimum.*

Tell the story to yourself from the outline, thinking out carefully just what you are going to say.

II. *Average.*

Make a list of three adjectives that might be used to describe your materials and plan just how you will use them in telling your story.

III. *Maximum.*

Make a list of three adverbs describing how you worked. Plan how you will use these words in telling your story.

Pupil Grouping. —

Minimum	2
Average	8
Maximum	22

There is probably little value in taking the grouping here, as there is no way of gauging the accuracy of the report given. It is well, however, to give pupils the idea that they are educating themselves quite as much when they are quietly thinking as when they are reading or writing. To call for a report of how much they think they have accomplished may help to bring this idea home to them.

Oral Expression. — Four judges were appointed, two of whom were to call attention to errors and defects, and two to call attention to points of excellence in the recitation. The judges were allowed to make notes and so were given seats in the rear of the room. *Nothing is more distracting to the pupil reciting than to see those near him jotting down his errors.* Two pupils were sent to the blackboard, one to list the articles mentioned as made by the pupils (merely a matter of interest), and the other to keep a list of correct expressions suggested by the judges and also of words and phrases worth remembering.

The teacher called upon pupils to recite. The first two called upon were superior pupils who could be depended upon for model discussions. Six pupils recited, the time used varying from one minute to two and one-half minutes. After three pupils had recited the four judges were replaced by four others so that sixteen pupils, including chart-keepers, had a chance to participate actively in the lesson. The objection may be raised that in the course of this lesson only six pupils

had the opportunity to express themselves orally. When all the pupils of a class are allowed to give discussions, one after another, the lesson becomes exceedingly monotonous. The audience naturally betrays its listlessness and little is gained. In a lesson like the one here presented, all pupils are gaining from the six who have an opportunity to recite, because all are interested throughout. The duty devolves upon the teacher, however, to see that in the course of a month all pupils have had an approximately equal number of opportunities for discussion. The superior pupil must not be slighted here in favor of the inferior.

Each pupil called upon went to the front of the room and faced the class. He then told his story without any interruption whatever. At the close of his discussion the judges reported upon it.

Adverse criticisms offered by the judges were such as the following:

He said, " It busted," instead of " It broke."
She used too many *ands*.
He began without giving his title.
He said, " When I was *tryin* it," instead of " *trying* it."
She should have said " strong yarn " instead of " good yarn."
He didn't stand well.

The favorable criticisms offered were:

We could hear it all.
It was an interesting account.
She used *delicious* instead of *good* or *nice*.
He said, " I *didn't have* a chain."

A real interest in hearing what classmates had made held the attention of all the pupils. The blackboard list of articles made showed the following:

Candy.
An automobile.
A chicken-coop.
Knitted squares for an afghan.
An aëroplane.
A tam o'shanter cap.

Summary. — The list of correct expressions written on the board by the pupil appointed for that purpose was read. Two were starred with colored chalk as particularly important.

I didn't have.
It broke.

The teacher added " It is broken " and explained that *bust* is an incorrect form of *burst* and should never be used.

The list of expressive words and phrases was also read. It contained such expressions as:

My chickens needed *shelter*.
The steering wheel was *satisfactory*.
The colors were bright and *attractive*.

To complete the lesson the pupils were asked to decide which was the best discussion. In telling why it was considered best, the points of a good recitation were summarized.

Factors of Study Employed. — During the coöperative work of the assignment the general problem was recognized

by the pupils and the first organization of ideas attempted. Each pupil then collected and organized the data of personal experience around his individual expression of the problem. Opportunity was provided for the exercise of initiative in varying the outline given, and independent judgments were called forth concerning the value of the oral discussions.

Lessons planned in accordance with the type here presented will of course become more elaborate and rich in material as individuals gain in power. While skill in oral expression depends upon adequate content of facts and ideas, it depends also upon the attitude that is developed. Poise and confidence in speaking before others will result from continued training of the kind indicated.

Supervision of Vocabulary Enlargement. — Forcefulness, suitability, and charm of expression are rendered possible only through a wide knowledge of words and their uses. Generally speaking, those pupils who read most extensively will have the largest number of words at their command, but comparatively few pupils read widely. Vocabulary building, therefore, must receive careful direction and supervision in the classroom. The following plan is suggestive:

LESSON PLAN — ORAL COMPOSITION — EIGHTH A GRADE

Aim: To enrich the vocabulary.

LESSON TYPE. — APPRECIATION.

Time Schedule. —

Introduction	5 minutes
Assignment	15 minutes
Oral Expression	20 minutes
Silent Study	10 minutes

Introduction. — The teacher told the pupils that the period was to be devoted to the study of word pictures. A selected paragraph by Henry van Dyke was read to the class, the pupils being required to tell what words and expressions seemed to make the picture vivid.

Assignment. — Two pictures were pinned up before the class, one a quiet sunset scene in the country, and the other a forest fire. These had been especially selected for the contrast presented. (The pictures were colored lithographs, 9″ by 12″, and were familiar to the pupils, being two of a series offered as a premium by a local paper.) The pupils were asked to consider themselves onlookers in each scene. The elements of each scene were then listed on the blackboard beneath the picture. Each element was taken in turn and the pupils suggested appropriate adjectives to describe it. A pupil indicated his desire to contribute by rising. His use of the adjective given might then be challenged by the class and either accepted or rejected. If accepted, it was written on the blackboard before the name of the element in the picture which it described. When completed the blackboard chart of "sights" stood as follows:

"Sunset"		*"Forest Fire"*	
Green Wide Tranquil	Meadow	Dense Extensive Unbroken	Forest
Tall Leafy Swaying Graceful	Trees	Flickering Greedy Lurid Ruddy	Flames

Shallow Eddying Placid	Stream	Black Dense Smothering	Smoke

Brilliant Glowing Gorgeous Changing	Sunset

This work was then erased from the board and the pupils were asked to tell what kind of sounds they would hear in each scene. Words given were listed after discussion.

"Sunset"	*"Forest Fire"*
Rustling	Rushing
Babbling	Crackling
Gurgling	Roaring
Rippling	Snapping
Singing	Crashing

As a concluding step the pupils were asked to contribute words describing the feelings aroused in the onlookers by each scene.

"Sunset"	*"Forest Fire"*
Calm	Frightened
Quiet	Alarmed
Peaceful	Terrified
Gentle	Horrified
Untroubled	Desperate
Soothed	

All work was then erased from the board. The class was asked to state the value of the exercise and the answer was obtained, "We think of more words to use." The pupils recognized the fact that the mere listing of words does not add to the vocabulary but that the actual use of the words is essential. The problem then became: "Describe one of the scenes represented and in doing so aim to use descriptive words."

Oral Expressions. — Two judges were appointed, one to criticize and one to offer commendation. As the members of this class had the unfortunate habit of using *and* continually, one pupil was asked to keep count of the number of *ands* used in each recitation, and more than three *ands* per minute of oral composition was considered an over use of the word. After each recitation one minute was allowed so that every pupil in the class might record on paper the expressive words and phrases which had been used. Five pupils were able to recite in the twenty minutes allowed. Two chose the "Sunset" picture and three the "Forest Fire." Criticism was offered by the judges at the close of each discussion. When the oral period was over pupils were shown the assignment for silent study.

Silent Study:

I. *Minimum* (Written work)

(*a*) Of all the adjectives mentioned during this period choose three that you would like to add to your vocabulary and use each in a sentence as you might use it in your daily life.

(*b*) A girl was heard to say, "We had a swell time at the party." Give three substitutes for *swell* in this sentence.

II. *Average.*

Write a short note to any pupil who gave an oral discussion, indicating both favorable and unfavorable criticism upon his work.

III. *Maximum.*

Read one of the following "word-pictures," to discover its descriptive words and phrases. Learn it by heart.

Just above yon sandy bar,
As the day grows fainter and dimmer,
Lonely and lovely, a single star
Lights the air with a dusky glimmer.

LONGFELLOW.

Here are sweet peas, on tiptoe for a flight,
With wings of gentle flush o'er delicate white,
And taper fingers catching at all things,
To bind them all about with tiny rings.

KEATS.

Pupil Grouping. —

Minimum	2
Average	25
Maximum	4

The written answers to I and II were collected and read through by the teacher in time outside of class. Where the criticism offered in any note was just and discriminating the note was given to the pupil to whose recitation it had reference. The following was considered excellent:

Dear Andrew,

I liked your recitation because you told the story as if you had really seen it. The expressions "the leaping flames," "the roaring fire," "the dense clouds of heavy smoke" made it very life-like. You said, "The crash of falling trees were heard," when you meant "was heard," but I think that was a slip. Your voice was clear.

Yours truly,
James ——.

The answers to I (*a*) and (*b*) were discussed fully in the review period of the next oral lesson. Superior pupils were also allowed to write upon the blackboard whichever quotation they had learned and in the discussion of the quotations more pupils accomplished the memorizing.

Factors of Study Employed. — In this lesson the recognition of the problem, collection of data, and the organization of ideas were involved in the coöperative work of the class. The memorizing factor became apparent in the oral expression where an attempt was made to recall and use descriptive words previously listed. Verbal memorization was required in the maximum assignment. The factors of initiative and independent judgment also received emphasis.

Supervision of Reference Reading and Oral Reports. — The further the pupil progresses in his school work the more frequent become assignments requiring considerable use of the library. When a pupil presents before the class an interesting and well-expressed oral report based upon individual library research he feels a sense of satisfaction in a personal achievement. The English class should offer the pupils many opportunities for vital work of this nature.

LESSON PLAN — ORAL ENGLISH — NINTH A GRADE

Aim: To provide opportunity for oral expression after research and organization.

LESSON TYPE. — HABITUATION.

Time Schedule. — One hundred twenty minutes of school time and an average of thirty minutes of outside preparation were required for this lesson, the distribution being as follows:

Assignment (Thursday)	10 minutes
Research (Outside)	30 minutes (average)
Silent Study (Thursday, one week later)	20 minutes
Oral Expression (Thursday)	30 minutes
Oral Expression (Friday)	55 minutes
Summary (Friday)	5 minutes

This lesson was presented in a commercial class to pupils who were interested in all forms of commercial English. As a preliminary (not accounted for in the time schedule above) the teacher showed the class an advertisement from a popular magazine representing Thetis dipping the infant Achilles in the Styx, with the caption, "Every soldier has an Achilles' heel." The class was informed that advertisers made very frequent use of striking incidents from literature and history to attract the attention of readers. To confirm this information, pupils were asked to search old and new numbers of magazines for similar material. As a result, within a few days twenty-two advertisements suitable for the teacher's purpose had been collected. These were neatly clipped, mounted on cardboard and displayed about the room, but nothing was said concerning the use to be made of them.

The characters and subjects involved in these advertisements were as follows:

1. Cleopatra
2. Socrates
3. Achilles' Heel
4. Ajax
5. Paul Revere's Ride
6. Caesar Crossing the Rubicon
7. Napoleon
8. Alexander Cutting the Gordian Knot
9. The Magic Carpet (Arabian Nights)
10. Jeanne D'Arc
11. The Death of Hector
12. The Crusaders
13. Custer's Last Fight
14. Aladdin's Lamp
15. Atlas
16. La Salle
17. Oliver Twist
18. The Sphinx and the Pyramids
19. Gutenberg and His Printing-Press
20. Ben Hur's Chariot Race
21. Mercury
22. Godfrey de Bouillon — the Capture of Jerusalem

By obtaining duplicates of some of these advertisements a sufficient number was secured for the use of the entire class.

Assignment. — Since this exercise involved library preparation it was necessary to hold the assignment period a week in advance of the actual oral period. (It is well in assignments where a visit to the library is desirable to include a Saturday

and Sunday in the time allowed for outside preparation.) The advertisements were numbered and each pupil was allowed to draw one, for which he then became responsible. *The problem* for each individual was: "Prepare to tell the class the story which the writer of your advertisement had in mind." Care was taken to assign No. 17 and No. 20 to pupils who had read the books involved, as their task would necessitate much condensation.

Librarians in modern libraries are so helpful that little time need be taken by the teacher for instruction as to how to find the desired information. The assignment period was given over, therefore, to a discussion of procedure after the necessary reference books had been obtained, and the following directions were evolved by the class:

Directions for Study. — Try to read at least two accounts dealing with your subject.

Read carefully — find the meaning of words which you do not understand, and follow cross-references.

Take notes on important details.

Give the author and title of reference books used whenever possible.

Make yourself familiar with the correct pronunciation of proper names.

Be accurate.

The following Thursday, date clearly indicated, was announced as the day when oral presentation would be expected.

During the week of preparation the teacher made inquiries as to how the work was progressing. When Tuesday arrived three pupils had made no visit to the library, one with a legitimate excuse for the omission, and two without. The teacher

procured the reference books needed and insisted upon preparation in her presence at the close of school. This matter is, of course, disciplinary in character but it is common experience. It can generally be said, however, that such a lesson as the one here described partakes of the nature of a " Red Letter Day " and the interest and curiosity aroused will lead to willing preparation on the part of the majority.

Silent Study: At the beginning of the English period on Thursday, time was allowed for study, the following directions having been written upon the blackboard:

I. *Minimum.*

(*a*) Prepare your " oral report " card in form.

(*b*) Outline your subject from your notes and copy the outline on the card for use as you recite.

II. *Average.*

Tell your story to yourself from your outline.

III. *Maximum.*

Make a list of words, new to your vocabulary, which you can use in your discussion.

Blank cards 5″ by 8″ were in the possession of each pupil. If a class were using the card for the first time the actual form which the teacher desired would have to be drawn out upon the board unless printed or typewritten forms could be obtained.

Pupil Grouping. —

Minimum	5
Average	16
Maximum	3

The teacher noted the numbers of advertisements of those who had completed only the minimum, and purposely left their reports until Friday, giving them time to do the average assignment outside if they cared to do so. Pupils who completed the maximum assignment were allowed to write their lists of new words upon the blackboard immediately. These were left on the board until the recitation involved had been made.

Oral Expression. — As the advertisements had been numbered, it was announced that reports would be given in the order thus indicated except in the case of the five minimum pupils. Each pupil was also assigned a "critic's number" indicating for what report he was to act as critic. Every pupil in the class thus became responsible not only for his own discussion but also for criticisms of another pupil's report.

The pupil having advertisement No. 1 went to the front of the room to recite while the pupil designated as Critic No. 1 took a seat in the rear to take notes upon the discussion. Each pupil reciting used the card outline which he had made during the study period as a speaker would use notes. When Pupil No. 1 had completed his report, Critic No. 1 gave favorable and unfavorable criticisms. Members of the class were then allowed to add to or to differ from the judgments given. Pupil No. 1 then gave his oral report card to his critic, who recorded on the reverse side criticisms accepted, and signed his name. While he was doing this, Pupil No. 2 and Critic No. 2 had already begun. This procedure was followed until every pupil had recited, the time running through two days as indicated in the Time Schedule.

A completed oral report card is here shown. All cards were collected at the close of the lesson and filed in envelopes bearing the names of the pupils.

H....., Margaret Date.....

ORAL REPORT — JERUSALEM REGAINED

An Advertisement

I. Turkish Occupation of Jerusalem.
   a. Religion of the Turks.
   b. Christian Pilgrims.
II. Crusades.
   a. Peter the Hermit.
   b. No. of crusades.
      1. Children's Crusade.
   c. Famous leaders.
III. Capture of Jerusalem — 1099.
   a. Godfrey de Bouillon.
IV. Loss of Jerusalem.
V. Recapture by British — 1917.
   a. General Allenby.
VI. How this story has been used to advertise a Kodak.

References.
General History — Myers.
Early European Civilization — Ashley.
Files of "Independent" and "Literary Digest" for Topic V.

Face of Card

FIG. 6.

CRITIC'S REPORT

FAVORABLE CRITICISM	UNFAVORABLE CRITICISM
Story well arranged and told in logical order. Was given distinctly. The expression was used, "Richard I of England, a monarch of *adventurous disposition.*" The audience was interested.	Said, "Peter the Hermit, *whom* many people thought was inspired," instead of "*who* many people thought was inspired."
Time — 4 minutes.	Critic — Alice F———

Reverse Side of Card

FIG. 7.

Summary. — As a conclusion to this lesson each pupil was asked to compare his oral report card with previous cards in his envelope in order to determine whether or not he was making progress in oral expression. He was asked to jot down for his own and the teacher's benefit in what way he thought his oral work had improved. These brief notes were collected and read by the teacher only. Comment was made where desirable in individual cases.

Factors of Study Employed. — In this lesson each pupil was led to recognize his individual problem, to collect the data independently, and to organize the material obtained. The rejecting and selecting process in organization became prominent here. Each pupil was also obliged to share the responsibility for judging the worth of the oral reports presented.

Corrective English

Correct speech is almost entirely a matter of habit, but unfortunately the establishment in school of right habits of speech frequently involves the breaking down of wrong ones. In many communities constant pressure is necessary to counteract the effect of street and home standards. As a step toward insuring good habits of speech everything possible should be done to make the pupils sensitive to correct forms of English and anxious to avoid those that are incorrect. The taking of a speech census, to which reference has already been made (page 22), is one way of calling attention to common speech errors. This is just a beginning, however, and additional plans must be devised for keeping the interest of the pupils aroused in this vital matter of using correct English.

Watch Your Speech Campaigns. — In the English classes

of the West High School, Rochester, New York, there appeared in circulation several years ago a paper entitled "Watch Your Speech." It was edited and distributed in stenciled form by Mr. James M. Spinning, a member of the Faculty in the English Department. The sheet was published every little while, and the cleverness of its editor in introducing timely subject matter made it a real delight, while its slogan, "One error corrected every week," had an excellent effect upon the speech habits of the pupils.

The Washington Junior High School, Rochester, New York, with the permission of Mr. Spinning, borrowed the idea and issued a "Watch Your Speech" supplement to the regular school paper, "The Pathfinder." Preceding the appearance of this supplement, Mr. R. Park Parkhill of the Washington Junior High School faculty launched a vigorous advertising campaign through posters like the following, a different one appearing every day for a week.

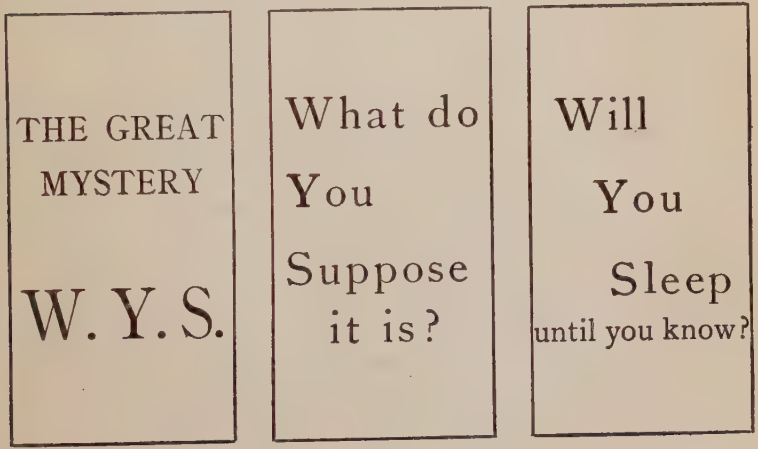

Fig. 8.

At the close of the week a general assembly was held and a "Correct Speech" program was presented. The program consisted of a demonstration of correct speech games, an address by the Assistant Superintendent of Schools on the "Value of Correct Speech," and a play entitled "Watch Your Speech," written by Mr. Parkhill and performed by the pupils. The play pictured the trials of John, who attempted to obtain a position handicapped by incorrect speech habits and slang. The "Spirit of Correct English" at last took pity upon the boy and summoned the good spirits "I Did," "I Saw," "Isn't," etc., to capture the evil spirits "I Seen," "I Done," "Ain't," etc., whereupon John obtained a position. Following the play the "Watch Your Speech" supplement was announced and copies of the first number were distributed to the audience. Thereafter the paper appeared with the "Pathfinder," but a copy of each issue was given to every pupil without charge.

To promote widespread interest in the speech supplement, each home-room section of the Washington Junior High School was allowed to take charge of one issue of the paper. The pupils decided what errors should be treated in a given number and submitted material accordingly. On page 45 is a copy of one of the editions.

Corrective English Lessons. — While some plan like the foregoing which provides a constant stimulus to correct speech is undoubtedly the most valuable means of raising the school standard of English, much can be done through corrective lessons and correct speech games. The half period (thirty minutes) is used when the lesson is given in complete form. It must be remembered, however, that the lesson serves merely as a preliminary exercise to make the pupils conscious

Watch Your Speech

Pathfinder Supplement

Washington Junior High School

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Editors Florence L., Jerome A. *Faculty Director* R. Park Parkhill
This number is in charge of G 9 A 1

WESTERN UNION TELEGRAM

To B. Etter Speech
Washington Junior High School
Rochester, N. Y.

Analysis of " ain't no " completed. Find it is impure. Should be " ARE NO " or " IS NO."

N. O. Slang
Word chemist

" This pie tastes Great."

Great really means large. How does it sound to say, " This pie tastes large? " Not very sensible you'll admit.

Learn — Teach.

According to my dictionary learn means to fix in the mind. If you say, " Will you learn me how to do this work " you need to have something fixed in your mind, and that is this — a person can *teach* you something but you must *learn* it yourself. A word to the wise is sufficient.

The next number will be in charge of L 9 A 1.

Washington Junior High School Print

FIG. 9.

of a specific error and of the correct form which they should endeavor to substitute for it. During the lesson an effort should be made to strengthen the impression by the inclusion of auditory, visual, and vocal elements. In succeeding lessons, ten minutes should frequently be devoted to a correct speech drill until a desired speech habit is established.

CORRECT SUBSTITUTES FOR AIN'T

It is of course a sound principle that only such corrective drills and games shall be used with a class as its members need. It would be absurd, for example, to use the "I saw" game with a class in which the "I seen" mistake was never made. In very many localities, however, constant war will have to be waged upon the use of *ain't* if it is to be eradicated from the language. The lesson which follows aims to stress the correct forms which should be substituted for ain't.

LESSON PLAN — CORRECTIVE ENGLISH — SEVENTH B GRADE

Aim: To afford drill in the use of correct substitutes for *ain't*.

LESSON TYPE. — DRILL.

Time Schedule. —

Introduction	2 minutes
Assignment	17 minutes
Silent Study	6 minutes
Verification	5 minutes

Introduction. — The teacher told the class that their critic's report for the past week (a report of speech errors made in the class and recorded by a pupil acting as class critic for one week) revealed a common use of *ain't*. The children

were asked to see what the dictionary said about this word. They discovered that its use was considered *illiterate* and found that this meant *ignorant*. They decided that it would be wise to know and use correct forms rather than to appear ignorant.

Assignment. — A pupil stated the lesson problem: "What forms shall we use instead of *ain't?*" The teacher wrote on the blackboard the following forms as they were given by the pupils:

I am not
You are not
You aren't
He is not
He isn't
She is not
She isn't
It is not
It isn't
We are not
We aren't
They are not
They aren't

Various pupils were called upon to use each form in a sentence.

The teacher then read a paragraph in which the correct forms already listed occurred many times. The first time the paragraph was read the pupils merely listened for the correct forms under discussion. At the second reading, however, each pupil was told to raise his hand every time he heard one of the correct forms. The paragraph read as follows:

That pony isn't mine but I am allowed to drive him although my little brother is not. There is no danger because the pony doesn't like to go fast. I am sorry to say that he isn't well broken to the bit, so you are not always sure that he will take you where you want to go, but he isn't likely to run away or to kick. Shetland ponies are not treacherous and children are quite safe with them.

At the close of this exercise the pupils were divided into two teams, one to ask questions and the other to answer. To avoid delay in starting the game, questions prepared by the teacher were distributed to Team 1 and the members told to supply the missing word, asking their questions in positive or negative form as they chose. Team 2 was instructed to answer always in the negative so as to give drill in using the correct substitutes for *ain't*. The questions used were as follows:

—— you going to plant a garden? *Ans.* No, I am not.
—— that your bicycle?
—— I not to sit here?
—— your father going to take you to the park?
—— that fresh paint on the steps?
—— that swing safe?
—— you going with us?
—— you using the wrong kind of paper?
—— your mother at home?
—— you an extra pencil? *Ans.* No, I haven't.
—— your brother at the library?
—— he your cousin?
—— she in your grade?
—— I to be the leader?
—— that your kite?

When these questions had been used, the teams were reversed, Team 2 asking questions and Team 1 answering.

Team 2 was expected to make up its own questions, the only condition being that the answers should involve some one of the correct forms in the lesson.

Time was then given for a study of the following:

Silent Study:

I. *Minimum.*

Think each of the following forms in a sentence:

am not
isn't
aren't
is not
are not

II. *Average.*

Imagine that you are telling your friend that you are not going to do something. Be ready to tell the class what he would say and what you would say.

III. *Maximum.*

Say over to yourself the following sentences three times, emphasizing the italicized form:

It *isn't* true.
My mother *isn't* home.
I *am not* going to the swimming pool.
Aren't you going to play with us?

Pupil Grouping. —

Minimum	0
Average	20
Maximum	12

Verification. — Different pupils were asked to use in sentences the forms listed in the minimum assignment. Three pupils were allowed to give orally the imaginary conversations required in the average assignment, the other pupils noting how many times the correct forms emphasized in the lesson were used.

Factors of Study Employed. — The factors of study demanding the greatest stress in this lesson were the recognition of the problem and the application of the knowledge gained to actual daily speech.

USE OF CORRECT CASES OF PRONOUNS

Any census of speech errors will reveal the fact that the case forms of pronouns are frequently misused. Such expressions as "It's me," "Us boys are going," "She gave it to him and I," are all too common. In correcting errors of this kind a knowledge of technical grammar is of real importance. Pupils should be as familiar with the table of pronoun declensions as they are with the multiplication table, such tables to be introduced inductively and used intensively only as summaries or reviews. Pupils should understand the simple grammatical relations governing nominative and objective cases of pronouns. Grammar lessons alone, however, will not insure habits of correct use. When the grammatical foundation has been laid, lessons such as the following will prove useful:

LESSON PLAN — CORRECTIVE ENGLISH — SEVENTH A GRADE

Aim: To establish a correct speech habit in the use of the nominative case of pronouns.

LESSON TYPE. — DRILL.

Time Schedule. —

Review	3 minutes
Assignment	8 minutes
Silent Study	7 minutes
Verification	7 minutes

Review. — The grammatical fact was recalled that when the subject tells " who or what is something " we may expect the predicate nominative in the sentence, or that if the verb of a sentence is some form of " be " we look for the predicate nominative. By using the sentences " I saw the man " and " It was the man " the teacher made it clear to the pupils that in the use of nouns no speech error arises from the grammatical fact just mentioned. By substituting *him* and *he* for *the man* in the preceding sentences she warned them that they must be on their guard against pronoun errors in this grammatical relation.

Assignment. — The problem for class effort was: " Learn to use the nominative form of the pronoun after the verbs *is* and *was*." The teacher then wrote upon the blackboard:

It is —
It was —
It is not —
It was not —
It's — (contraction)

A pupil was asked to read these forms aloud, supplying the missing form with the first person pronoun throughout. Other pupils read the forms using *he* and *she* in each.

The following game [1] was then explained: One pupil was to be sent out of the room. While Pupil No. 1 was out, the other pupils would choose one of their number. Pupil No. 1 would then be called in to guess who had been chosen by asking such questions as:

Is it you, Mary?
Is it John, Mary?

The pupil questioned would respond:

No, it is not I.
No, it is not he.
Yes, it is he.

This game was played until the time allowed for assignment was over, when the children were shown the directions for study.

Silent Study:

I. *Minimum.*

Write three sentences in which it is necessary to use a pronoun as a predicate nominative. Do not write in the correct form of the pronoun but make a dash where it should be.

II. *Average.*

Read silently the following questions and think the answers in the number of words indicated by the dashes. Use a different pronoun each time.

[1] See Deming's "Language Games," p. 50. Beckley-Cardy Co. 1914.

(*a*) Who made this apron? It — —
(*b*) Who made this tool-box? It — —
(*c*) Who is there? —
(*d*) Who was singing? It — —

III. *Maximum.*

Go to the blackboard and write a rhyme which will help you to remember the correct forms in this lesson.

Student Grouping. —

Minimum	3
Average	24
Maximum	5

Verification. — The pupils exchanged the papers on which the sentences of the minimum assignment had been written. Several pupils then read aloud the sentences given to them, supplying the missing pronouns. Pupils not called upon to read were asked to write the correct forms in the spaces indicated. Corrections were made by the class at large when necessary.

One pupil was sent to the board to write answers involved in the average assignment.

The rhymes written on the board were read aloud. The pupils decided upon the following as the best:

Who is standing by the door?
It is she.
Who is going to the store?
It is he.

It is he, it is she, it is I;
To say these I'll always try.

Factors of Study Employed. — The recognition of the problem, the recall of necessary data from previous grammatical knowledge, and the application of the correct forms supplied by such knowledge were the chief factors involved in this lesson. Opportunity was offered for individual initiative in the writing of sentences and rhymes during the silent study period.

THE CORRECT USE OF VERB FORMS

The failure to use correctly the past tense and the past participle of common verbs is a frequent source of error in daily speech. Here, as in the preceding lesson, technical grammar may offer the reason why a given context necessitates one form rather than another, but repetition with attention to the problem is essential to the formation of correct speech habits.

LESSON PLAN — CORRECTIVE ENGLISH — EIGHTH B GRADE

Aim: To lead to a correct use of verb forms in current speech.

LESSON TYPE. — DRILL.

Time Schedule. —

Review	5 minutes
Assignment	15 minutes
Silent Study	7 minutes
Verification	3 minutes

Review. — The teacher told the pupils that the correct speech lesson for the day involved the correct use of verb forms. Six pupils were called to the front to draw slips of paper on which verbs were written. The verbs chosen for the lesson were verbs in the use of which common errors arise:

run, begin, come, break, tear, eat. Each of the six pupils was asked to write on a blackboard chart prepared for the purpose, the principal parts of the verb which he had drawn. When completed the chart presented all the forms of the verbs under consideration as follows:

Present	Past	Participle
run	ran	run
begin	began	begun
come	came	come
break	broke	broken
tear	tore	torn
eat	ate	eaten

Fig. 10.

Points of likeness were pointed out in the forms of run and begin, run and come, break and tear, but no time was allowed for memorizing principal parts, as this had been done in the grammar lesson. The fact was strongly emphasized that when the participle is used as the verb it must be preceded by an auxiliary.

Assignment. — The problem for consideration now became: "Use these verb forms correctly." The pupils were seated in five rows of seven in a row. Each row was then considered a team. Team 1 chose a leader and a score-keeper. The leader took the pointer and went to the verb chart at the front, while the score-keeper took his place at the score chart at the side. The leader pointed to different verb forms on the chart, calling on a member from each team not his own to use in a sentence any verb form which he indicated. Each pupil who used the indicated form correctly in a sentence scored a point for his team. The leader and score-keeper of Team 1

were then replaced by the leader and score-keeper of Team 2, who proceeded in the same way. The game continued until each team had been given an opportunity to supply a leader and a score-keeper. Under the conditions each team had an equal number of chances to score, but the teacher would have to check any tendency on the part of leaders to call constantly upon poor pupils of opposing teams in an effort to keep down scores.

Silent Study:

I. *Minimum.*

Think how you would use in sentences each past tense and participle on the verb chart.

II. *Average.*

Make a "reminder card" for yourself of any verb in the list which is particularly hard for you to use correctly. Make your card look like this:

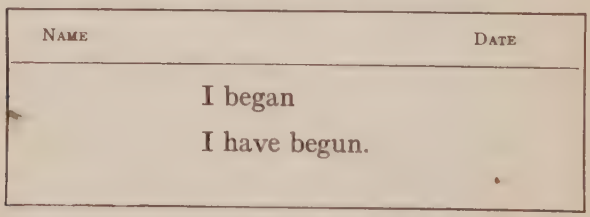

FIG. 11.

The "reminder cards" were of stiff white paper $1\frac{3}{4}''$ by $3''$ in size. Twenty of these had been supplied to each pupil at the beginning of the term and were kept in an envelope by the pupil himself to be used in the manner indicated.

III. *Maximum.*

Take a space at the board and fill out the form given below with verbs from the list. Then complete each sentence.

I { _____ / _____ / _____ } I have { _____ / _____ / _____ }

Pupil Grouping. —

Minimum	2
Average	22
Maximum	11

Verification. — Pupils were asked to keep their " reminder cards " with them for a week, making a check on the card every time they used correctly the verb listed on it.

Forms written on the board in answer to the Maximum Assignment were corrected by the teacher.

Factors of Study Employed. — The factors of study in this lesson are essentially the same as those of the one preceding.

Ninth Grade Work in Corrective English. — The foregoing lessons are merely suggestive of the kind of work which can be done in establishing correct speech habits. Many typical speech errors may be similarly attacked in the seventh and eighth grades. With ninth grade pupils the speech game has largely lost its value, and such class exercises should cease. A correspondingly larger amount of time may then be devoted to oral composition, during which the teacher notes individual errors to be brought to the attention of the pupil through private conference.

CHAPTER IV

LITERATURE

To speak of the *study* of literature is almost a paradox. Study implies intense application to the solution of a problem. It suggests a task for the performance of which one must summon all one's mental energies. Literature, on the other hand, should be pure delight, a high form of pleasure and inspiration. It should not be inferred, however, that because the emotional and æsthetic elements predominate in literature, results may be secured in this field without plan or principle. The more subtle the end to be attained, the more purposeful and deliberate must be the procedure of the teacher. Here, as in other branches of English, the Supervised Study method, with its careful weighing of values and its insistence upon the reaction of each individual, has proved of pedagogical importance.

The Importance of the Reading Habit. — The first aim of a teacher of literature should be to interest the pupils in books, and thereby foster a love of reading. Once this is accomplished, the more difficult task of refining their taste and helping them to appreciate all that is worthy and beautiful in our literary inheritance may be undertaken. In introducing pupils to literature the teacher cannot afford to show scorn or indifference toward the kind of reading which they may already be doing. The pupil who reads anything is more promising than the one who does not read at all. The former is not

likely to come into contact with reading matter that is positively vicious, although he may indulge in much that is silly and useless. The power to lose one's troubles in the pages of a book, however, is an inestimable boon, and though the kernel of wisdom be small or entirely lacking, the relief afforded to overcharged nerve centers by the resulting change of thought is of actual physical benefit. If to this physical value can be added a mental value — if as a result of the teacher's direction relaxation is sought only in the best company that the library affords — the school has achieved one of its noblest aims. It has provided the means for continuing beyond school age that mental and moral development for which it constantly strives.

Literature and the Mechanics of Reading. — The power to read freely, easily, and understandingly, without thought of the mechanics involved, is by far the most valuable mental equipment of the child; but by the time the pupil reaches the seventh grade the reading process has either been mastered or it has not. The literature lesson cannot be made a mere oral drill in reading without sacrificing its greatest values. That type of exercise in which pupil after pupil is called upon to read aloud a paragraph or stanza from the piece of literature under consideration is stupid and valueless. The idea that a pupil is achieving skill in reading by such procedure is entirely erroneous. The stumbling reader is discouraged and mortified, and the class is bored. Literature is an art and demands an artistic treatment. Pupils who are expected to read aloud to the class should be those who through habit or special preparation will read with intelligence and interpretative expression.

Silent Reading in Literature. — If the study of literature is to be pursued under actual life conditions much of the reading

in the literature class should be silent reading. To be able to give pleasure to a group of one's associates through the oral rendition of a literary selection is a gift not to be despised, but its value is slight for the average student compared with the power to discover through silent perusal the content of the printed page. The literature class may very properly afford training in this basic educational function of thought-getting through silent reading. The overconscientious teacher who fears that a class is not working hard enough when its members are engaged in reading silently has failed to realize that the comprehension of an author's thought requires reciprocal thinking from the reader. Time devoted to continuous oral reading might be spent to much better advantage in teaching pupils to analyze and reflect as they read. Poetry should undoubtedly be read aloud for the increased effect of rhyme and rhythm, but the natural and normal treatment of the essay or the story requires silent reading only.

Literature Distinct from Composition. — Literature should be almost as distinct from composition as it is from grammar. The day has long gone by, fortunately, when the study of literature meant analyzing sentences and parsing verbs, but the separation from composition has not been so complete as it should be. Children enjoy reading; they may like to share what they read by talking about it; but they heartily dislike to reproduce it in writing. To use literature as the basis for composition is to defeat the purposes of both.

Extensive Rather than Intensive Reading. — Through the seventh and eighth grades the teacher should aim to have the pupils read extensively rather than intensively. More is lost than gained in the effort to help immature minds to understand literary allusions or to grasp details of style. The

story instinct is still strong in the pupils and should guide the teacher in the choice and presentation of material. In the ninth grade a more intensive study of literature may begin.

Scope of Courses in Literature. — The usual course of study in literature for any grade will comprise (*a*) long selections necessitating extended treatment, (*b*) short selections to be memorized by the pupils, and (*c*) book lists for general reading. In each of these branches wise planning and careful supervision will insure desirable results.

The Extended Treatment of Long Selections

Applications of the Supervised Study Method. — The Supervised Study method may be applied in three different ways to the treatment of a long selection in literature: (1) The selection may be divided into units, each unit to be treated as a complete lesson with its review, assignment, and study period. This plan is suitable for use with young pupils and with a subject necessitating explanation and development. (2) The selection may be considered as a whole in one lesson extending over two or three periods. When the interest in the story itself is absorbing it is better not to break its continuity by discussion but to allow the silent reading to progress without interruption. (3) A story or poem may be treated selectively; that is, certain strong incidents may be chosen by the teacher as the subjects of special lessons while the remainder of the book may be considered merely as collateral reading to be accomplished outside of school time. This method is effective if certain threads of interest can be used as connecting elements. These three ways of supervising the study of literature are illustrated in the lessons which follow.

(1) *The Lesson Unit Plan of Supervision.* — Where a liter-

ary study is undertaken in which the interest of the pupils is not entirely spontaneous but must be developed in a gradual and cumulative way, the division of the story or poem into several distinct units is advisable. Much variation can be introduced from day to day in the treatment of different parts of the story, and many pupils may be expected to make individual contributions which will add to the enjoyment of the literature period. The following series of lessons on " The Pomegranate Seeds " illustrates this plan of supervision.

LESSON PLANS — LITERATURE — SEVENTH B GRADE

The Pomegranate Seeds

Aim: To awaken interest in Hawthorne's " Tanglewood Tales " through the reading of " The Pomegranate Seeds."

LESSON I

LESSON TYPE. — APPRECIATION.

Time Schedule. —

Introduction	10 minutes
Assignment	15 minutes
Silent Study	25 minutes

Introduction. — The pupils were asked to look at the cover of the book to observe its name and author. In reply to the question, " Why do you think Hawthorne called this book 'Tanglewood Tales'? " one pupil replied, " Because they are tangled-up stories," and another said, " Because they are fairy tales and fairies live in tangled woods." From Hawthorne's preface they decided that he named it for the place where, supposedly, these stories had been told to a group of

children. The pupils were then asked to name any other stories written by Hawthorne which they had read. The only story mentioned was " The Golden Fleece." The pupil who had read it gave a brief résumé of it for the class. The pupils were asked to tell whether or not it was a true story and also whether or not Hawthorne had " made it up." As the pupils of this Seventh B Grade were studying the Greeks in history, they recognized " The Golden Fleece " as a Greek story. The teacher then developed the word *mythology* and mentioned it as the source of the story about to be read.

Assignment. — Pupils were asked to tell any stories which they had read about children who were kidnaped, and nine pupils volunteered. Their stories gave some insight into what various members of the class were reading and aroused the interest of the others. The teacher then said that the story about to be read was one dealing with a child who was stolen from her mother. The name of the story, " The Pomegranate Seeds," was given. The teacher explained what a pomegranate is and told the children that they would discover before they had finished with the story why it was so named. Each pupil then found the story by using the *Table of Contents*. The teacher said that in order to read the story with pleasure the difficult names ought to be familiar, so the names Pluto, Proserpina, Ceres were written on the blackboard. The children searched the book for helps in pronouncing these names and identifying the characters, and discovered the *Index of Mythology*. Each name was looked up in turn for pronunciation and information. The first two pages of the story were read aloud, Proserpina and Ceres, and Proserpina and the Nymphs being read in dialogue form. The pupils were then ready for the silent study period, which

was concerned with the problem, "How did Ceres lose Proserpina?"

Silent Study:

I. *Minimum.*

Read from the words, "The young Proserpina ran quickly —" to the words, "But my story must now clamber out of King Pluto's dominions —." Pages 143–153.[1]

II. *Average.*

(*a*) Copy part of a sentence that tells the chief duty of Ceres.

(*b*) What English word has been made from her name?

(*c*) What is the connection between the meaning of the word and the work of Ceres?

(*d*) Select three words from the following list which seem to you to describe King Pluto and be ready to give reasons for your choice:

lonely
strong
unhappy
selfish
loving
cruel
terrible
kind

III. *Maximum.*

Be ready to read the conversation between Pluto and Proserpina in dialogue form.

[1] Riverside Literature Series. Houghton Mifflin Co.

Pupil Grouping. —

Minimum	17
Average	13
Maximum	0

The chief value of such a quantitative analysis of the work of a class is seen here. The teacher overrated the speed at which the pupils could read and too much was planned for the minimum assignment. During the study period three pupils needed assistance in answering " b " under Question II. The teacher referred them to their dictionaries for a word beginning " cere " and showing a meaning which would remind them of the work of Ceres. One pupil failed to find it after such assistance, choosing the word " cerise " instead of " cereal."

LESSON II

Time Schedule. —

Review	12 minutes
Assignment	13 minutes
Silent Study	25 minutes

Review. — Two pupils of superior ability read aloud for the class the conversation between Pluto and Proserpina in dialogue form.

The sentence telling the work of Ceres was then read and the word *cereal* discussed.

The teacher had already written on the blackboard the list of adjectives in the preceding lesson which might be used to describe King Pluto: lonely, strong, unhappy, selfish, loving, cruel, terrible, kind. Several pupils who had completed the Average Assignment of the preceding day were asked to come

to the front, select a colored crayon, and underscore the three adjectives which they thought best described King Pluto, giving reasons for their choice. (The colored crayons served to distinguish between the choices of these pupils.) Such contrasting opinions were thus brought out as would be represented by the combination *lonely*, *unhappy*, *selfish*, and the combination *strong*, *terrible*, *cruel*.

Assignment. — The pupils were asked to look in the *Index of Mythology* for other names sometimes given to Ceres and Proserpina. They discovered Demeter and Persephone. The teacher told them that an English poet, Jean Ingelow, had also written the story of Ceres and Proserpina. The poem " Persephone " was read to the class.

The teacher then asked how many pupils had ever been through the experience of having a little brother or sister lost. Several pupils volunteered to tell personal experiences. After these had been narrated the pupils were asked to tell what Ceres would do first in her attempt to find Proserpina, and such replies were given as, " She would ask the neighbors," " She would ask those who had seen Proserpina," etc. The teacher explained that this was exactly what Ceres did and gave the names of two individuals whom Ceres sought for help, Hecate and Phoebus. Asked what clew to the lost child Ceres would be likely to find, the pupils mentioned the " shrub." They were now ready to study in more detail the problem: " What did Ceres do to find Proserpina? "

Silent Study:

I. *Minimum.*

Read from " But my story — " to " As Ceres and her dismal companion —." Pages 153–162.

II. *Average.*

Learn by heart:

"What ails her that she comes not home?
Demeter seeks her far and wide,
And gloomy-browed doth ceaseless roam
From many a morn till eventide.
'My life immortal though it be
Is naught,' she cries, 'for want of thee,
Persephone — Persephone'."

III. *Maximum.*

Make a list of all the people whom Mother Ceres asked for information concerning Proserpina.

Pupil Grouping. —

Minimum	10
Average	19
Maximum	3

LESSON III

Time Schedule. —

Review	12 minutes
Assignment	13 minutes
Silent Study	25 minutes

Review. — A pupil of the minimum group was asked to tell the story for the class through the point of the last assignment.

Several pupils of the average group were asked to recite the stanza of the poem.

The best list completed under the Maximum Assignment of the preceding day was read to the class.

The teacher had already written on small cards the names of

some of the individuals met by Ceres in her search for Proserpina: Nymph, Hamadryad, Naiad, Faun, Pan, Satyr, Hecate, Phoebus. The cards were placed face downward upon the teacher's desk. A pupil was asked to come to the front, draw a card, and tell what creature was meant. If the pupil was unable to tell who was meant he called upon some other member of the class to tell, the pupils indicating their ability to answer by rising.

Assignment. — The teacher read to the class from the words "As Ceres and her dismal companion —," page 162, to the words "One day during her pilgrimage —," page 166, the class thus being carried over a part not especially interesting nor important.

The pupils were told that in the study period they would find themselves reading a little story within the main story, one concerned with a little prince of whom Ceres became very fond and whom she tried to make immortal. The pupils were asked to explain what *immortal* meant and being unable to do so were referred to their dictionaries. The synonym *undying* was selected. As applied to the little prince the pupils decided that Ceres tried to give him the power "to live forever." The teacher explained that this kind of incident frequently occurs in mythology, and that gods and goddesses would often try to make mortals whom they favored, immortal. She told the pupils that the mother of the great hero Achilles tried to give the gift of eternal life to her son and failed through an accident just as Ceres fails through an accident to give the gift of immortality to the little prince. (No attempt was made to impress upon the pupils the names *Metanira* or *Demophoön*, for although Hawthorne uses them they do not occur again in the story.)

The children were asked to repeat the vow that Proserpina made when she was first taken to the home of Pluto. The reply was given, "She said that she would neither eat nor drink until she was allowed to go home." The teacher explained that when Ceres became weary of searching for Proserpina she also made a vow which they would find in the new lesson. They now began to study the problems: "What did Mother Ceres do to the little prince? What vow did Mother Ceres make?"

Silent Study:

I. *Minimum.*

1. Read from, "One day during her pilgrimage —" to "All this time —." Pages 166–171.
2. Copy a sentence that tells the vow Mother Ceres made.

II. *Average.*

3. Learn by heart:

"Meadows of Enna, let the rain
No longer drop to feed your rills,
Nor dew refresh the fields again,
With all their nodding daffodils.
Fade, fade and droop, O lilied lea,
Where thou, dear heart, wert reft from me —
Persephone — Persephone."

III. *Maximum.*

4. Take one of the books on the table and read how Thetis tried to make Achilles immortal.
(The books for the Maximum Assignment were —

Age of Fable . . . . . Bulfinch
Classic Myths . . . . . Gayley
Achilles and Hector . . . Gale

The references had been previously marked with slips of paper. Five copies in all were obtained.)

Pupil Grouping. —

Minimum	8
Average	20
Maximum	3

No effort was made in this or the preceding lesson to instruct the pupils in the best way to memorize poems. The teacher observed what they did of their own accord and found that the majority of those who reached the Average Assignment repeated to themselves each line over and over. Two pupils wrote the lines.

LESSON IV

Time Schedule. —

Review	12 minutes
Assignment	12 minutes
Silent Study	23 minutes
Verification	3 minutes

Review. — The following topics were written upon the blackboard.

(1) The Story of the Little Prince
(2) The Story of Achilles' Heel
(3) Mother Ceres' Vow and the Trouble It Caused
(4) Quicksilver and His Errand
(5) Jean Ingelow's Poem (Recite two stanzas.)

The teacher had prepared thirty-two slips of paper, each bearing a number from one to five. The slips were then drawn by the pupils. All pupils drawing No. 1 were instructed to take seats in the first row and be responsible for the first topic; pupils drawing No. 2 took seats in the second row and became responsible for the second topic; etc. A few adjustments were necessary owing to the fact that topics 2 and 5 could not be covered by pupils of the minimum group. The teacher then appointed one pupil from each row to be the delegate to present the topic of the row to the class. (In the limited time it is of course impossible to hear every child recite, but the drawing of slips gives each child a proprietary interest in a given topic and results in close attention to the delegate chosen.) After the delegate from Row I had recited upon topic 1, the other pupils in the same row were allowed to offer criticisms or additions. The other topics were treated in the same way. Topic 5 (recitation) was given first by the delegate and then by the fifth row in concert. As none of the topics involved long answers it was found possible to cover them all in the time assigned, but a longer review period would have permitted more children to take an active part.

Assignment. — During the assignment period the pupils entered into a free discussion as to whether or not Pluto loved Proserpina. Any one who had an opinion to contribute rose and after obtaining recognition from the teacher, presented his views. Such diverse opinions were given as: "Pluto loved Proserpina because he gave her gold and jewels" and "Pluto did not love Proserpina or he would not have kept her a prisoner." The general opinion at the close of the discussion was that Pluto loved Proserpina but that he was selfish in his love. A vote was then taken to see how many pupils desired

to see Proserpina returned to her mother in the end of the story. All the pupils seemed to desire this ending. Asked whether or not they would feel sorry for King Pluto if Proserpina left him, a majority of the pupils decided that they would. The pupils were then asked to invent endings which would seem satisfactory. One pupil said: "Proserpina was brought back to Mother Ceres who received her with great joy, but after she was gone, King Pluto was so lonely and his palace seemed so dark that he couldn't stand it and went up to the earth to live with Mother Ceres and Proserpina." Another said, "When Proserpina was allowed to go back to her mother of course she was very glad but she felt a little bit sorry for King Pluto for he had tried to be good to her, so she said she would come to see him once in a while."

The teacher then said that the pupils might finish the reading of the story during the study period and see what was the real ending. The pupils were informed that they would discover in the reading why the story had such a queer name. To start the reading the pupils opened their books and the portion from the words "All this time —," page 171, to the words, "In asking this question —," page 173, was read orally. The problems for investigation were then stated: (*a*) Why is the story called "The Pomegranate Seeds"? (*b*) How does the story end?

Silent Study:

I. *Minimum.*

Read from "In asking this question —," page 173, to the end of the story. As you read find out why the story is called "The Pomegranate Seeds."

II. *Average.*

Write an original dialogue between any two of the characters. Let your dialogue contain at least six speeches.

III. *Maximum.*

Go to the blackboard and write an explanation of why the story is called " The Pomegranate Seeds."

Verification. — When the study assignment requires work at the blackboard some attention must be paid to it immediately at the close of the lesson. In this case the statements written on the board were read aloud and commented upon briefly by the teacher. The number of pupils working at the blackboard indicated the number of pupils in the maximum group.

Pupil Grouping. —

Minimum	8
Average	18
Maximum	6

LESSON V

To conclude this series of lessons on " The Pomegranate Seeds " a *socialized lesson* was arranged. The object of a socialized lesson in literature is not to test knowledge gained but rather to create a deeper delight in the piece of literature studied by giving the pupils a chance to talk over with one another the story which has now become a common possession.

Time Schedule. —

Socialized lesson (2 parts)	38 minutes
Conclusion	12 minutes

Socialized Lesson. —

Part I. — To recall in a satisfactory and at the same time an interesting manner the story as a whole, six dialogues were chosen from the eighteen handed in at the close of the preceding day's lesson. These had been typewritten in duplicate and two copies of his story were given to each of the six children whose work had been selected. The dialogues chosen were numbered in such a way that when read in order they recalled the main points of the story. Each of the six children was then allowed to choose some one to read his dialogue with him, the duplicate copy making this easily possible.

All the dialogues were extremely simple, but the fact that members of the class were reading their own dialogues in print rather than those of Hawthorne, seemed to give an added zest to this review of the story. Three examples of their work are given here. During the preceding lesson, as each child reached the Average Assignment, he was asked to return his copy of "The Pomegranate Seeds" to the teacher, so that these new dialogues were written without reference to the book. The persistence of striking words and phrases used by Hawthorne is an indication of the great value of reading in the matter of vocabulary building.

PLUTO AND PROSERPINA

King Pluto. — I will give you all the jewels you want.

Proserpina. — I would rather have my flowers than your jewels.

King Pluto. — Aren't my jewels better than your flowers?

Proserpina. — They are not half so good.

King Pluto. — I am trying to make you happy with my jewels, but you will not take them.

Proserpina. — I shall never be happy until I see my dear mother again.

CERES AND THE QUEEN

Mother Ceres. — Will you trust the child entirely to me?

Queen. — Yes, indeed, if you can make the child well again.

Mother Ceres. — I can and will.

Queen. — What are you doing to my child?

Mother Ceres. — Foolish woman, I was trying to make your child immortal and now you have spoiled his life. He will be strong but never immortal.

Queen. — O stay. You may do as you please with him.

Mother Ceres. — Ah, it is too late now.

CERES AND PROSERPINA

Mother Ceres. — Does the earth disobey me? I want my child in my arms before anything grows upon it.

Proserpina. — Then open your arms, mother, and take me in.

Mother Ceres. — Tell me, child, have you tasted any food?

Proserpina. — Only this morning I tasted a pomegranate and six of the seeds remained in my mouth.

Mother Ceres. — Oh, now you will have to spend six months every year with that old King Pluto.

Proserpina. — Do not speak so harshly of him, mother dear. I will stay with him six months of the year if he will let me stay with you the other six months. I think he needs me sometimes to make him happy.

An interesting incident happened in connection with this work. One of the boys whose dialogue had been chosen was so impressed with the dignity of having it in typewritten form that although he had never cared for composition and had previously done careless and thoughtless work, he now began to write various paragraphs at home. He brought these to the teacher and asked if he might have typewritten copies. The value of a school paper as an aid to composition is here indicated. There is a natural delight in seeing one's work in print.

Part II. — For this part of the socialized lesson the teacher had prepared twenty-two questions written on slips of paper and numbered in the order in which they were to be given:

1. Explain the duty of Mother Ceres.
2. Tell how Proserpina was stolen.
3. Why did King Pluto want Proserpina to drink water from the River Lethe?
4. Tell about Cerberus.
5. Read the vow made by Proserpina in King Pluto's palace. (Page 152.)
6. Who was Hecate?
7. Who was Phoebus?
8. Choose some one to read with you the conversation on pages 166 and 167.
9. Tell the story of the little prince.
10. Tell the story of how Achilles' mother tried to make him immortal.
11. Give Mother Ceres' vow.
12. Why was Quicksilver sent to bring Proserpina back?

13. Read, from page 171, the part in the last paragraph that describes King Pluto's palace.
14. Tell how Proserpina broke her vow.
15. Why is the story called " The Pomegranate Seeds "?
16. What is the first sign to Mother Ceres that her daughter is coming home?
17. Tell the end of the story.
18. Who said the following words and to whom were they said? " Young girls without their mothers to take care of them are very apt to get into mischief."
19. Who said the following words and to whom were they said? " We dare not go with you upon dry land."
20. Who said the following words and to whom were they said? " Wait till we come to my palace and I will give you a garden full of prettier flowers than those."
21. Who said the following words and to whom were they said? " Come along quickly or his Majesty may change his royal mind."
22. Who said the following words and to whom were they said? " Let us be thankful that he is not to keep me the whole year round."

A leader, three judges, and a chart-keeper were chosen for the class. The questions were distributed to the rest of the pupils. Each pupil was given a number and members of the class were called upon by number rather than by name. The judges took seats facing their classmates and the chart-keeper took his place at the blackboard chart. The leader in this recitation merely called the numbers of the questions. The pupil having question one read it and called a number. The pupil whose number was called answered the question. The judges decided whether the answer given was correct,

incorrect, or incomplete. If incorrect or incomplete the pupil who read the question called for corrections or additions. Opposite the number of each pupil called upon, the chart-keeper recorded the decision of the judges concerning the answer given, using *c* for a correct answer, √ for an incorrect answer and — for an incomplete answer. The chart not only recorded a judgment about the quality of the individual recitations, but served to show throughout the lesson which pupils had not yet had a chance to participate. It thus prevented constant repetition of one pupil's number. After all the questions had been answered to the satisfaction of the judges the chart (Fig. 12) showed the record.

The number of questions used in this exercise was determined by the time and the subject matter rather than by the number of pupils in the class. Not every pupil had a question but every pupil had a chance to take part during the period. Leader, judges, and chart-keeper were chosen from the superior group of the class, following the theory that it is more difficult to keep the bright pupils interested in a review lesson than the slow ones and therefore the superior pupils should have the greater responsibilities. It is also true that the superior group possesses the initiative and leadership necessary to make this kind of lesson a success. On the other hand, as the socialized lesson tends to develop qualities of leadership in the pupils, the personnel of those taking charge of such lessons should be varied as much as possible from week to week.

Conclusion. — When the socialized lesson was over, the teacher asked the pupils for their opinions as to the meaning of the story. Some said, "It teaches you to mind your mother and not go far away." Another said, "It teaches you that you should never break a vow." The teacher suggested

SOCIALIZED CLASS PERIOD

Grade ..7 B.. Date ..Oct. 5..

Leader — Martha H. ———

PUPILS BY NUMBER

1	√ C	11	C C	21	—
2	√ —	12	C —	22	C
3	C	13	√ C	23	C
4	— C	14	C — C	24	— √
5	C	15	√ —	25	C
6	—	16	√ C	26	— C
7	√ C	17	√ C	27	C —
8	C	18	— —	28	√
9	C	19	—		
10	√ —	20	C C		

Judges { Isadore R. ———
Rose B. ———
Max F. ———

Chart-keeper — John B. ———

FIG. 12

that instead of being a story with a moral it was a story with a *nature* meaning. One pupil concluded that it had reference to the summer and winter seasons. Another traced the analogy by saying, " King Pluto is King Winter who steals away the Summer, and then Ceres, who is Mother Earth, cannot grow things." The teacher further suggested that the story might

signify the planting of the grain, and a pupil following this suggestion said, " Proserpina, the daughter of Ceres, is the wheat. It remains in the earth, King Pluto's kingdom, for half the year and during that time nothing grows. Then the grain begins to sprout in the spring and Ceres, the goddess of the harvest, is glad." Until the teacher gave the clew, however, no child discovered the nature myth involved.

The teacher then asked the pupils if they liked the story and the class was unanimous in expressing a liking for it. Asked why he liked it, one pupil said, " It is exciting because it is about a stolen child." Another said, " It isn't like other fairy tales where you just wish for something and get it." Another volunteered the statement that he liked it " because there was magic in it; when the shrub was pulled up the earth opened." He thought it was like Aladdin rubbing his lamp.

The teacher then wrote on the board the names of the following stories by Hawthorne, telling the children to read them in their leisure hours:

The Minotaur
The Dragon's Teeth
Circe's Palace

Factors of Study Employed. — Owing to the fact that no factual results are desired in the study of literature but only emotional and æsthetic reactions, the first three factors of study, recognition of the problem, collection of data, and organization of ideas, receive little emphasis. These are the factors employed by the author rather than by the reader. Problems may be stated in the course of literature lessons, but their purpose is to focus attention upon salient points in the selection, not to challenge individual solution. The

factors prominent in class studies like the preceding series are those of the application of ideas, the formation of individual judgment, the memorizing of quotations, and the exercise of individual initiative through the socialized lesson.

Treatment of Longer Poems by the Unit Lesson Plan. — A plan similar to that illustrated in the reading of "The Pomegranate Seeds" should be followed when a long poem such as "Evangeline," "Hiawatha," or "The Lady of the Lake," or a drama like "Midsummer Night's Dream" is used as a literary study. Much of the reading should then be oral, however, to heighten the effect of rhyme and meter. Two lessons of a series are here given to indicate how this type of procedure may be applied.

LESSON PLANS — LITERATURE — EIGHTH A GRADE

The Lady of the Lake

Aim: To arouse interest in Scott's poetry as story poetry.

LESSON I

LESSON TYPE. — APPRECIATION.

Time Schedule. —

Introduction	15 minutes
Assignment	30 minutes
Silent Study	15 minutes

Introduction. — The teacher told the pupils that Scott's "The Lady of the Lake," although written as a poem, is in reality a story or drama with the following cast of characters:

The Outlaw	The Man in Disguise
The Exile	The Insane Woman

The Lovers

Pupils were asked to watch for the appearance of these characters as the story unfolded. The highland setting of the poem was then briefly described and pictures of the Trosachs and of Lake Katrine were shown.

Assignment. — The teacher read aloud Canto I through line 623. Only the most necessary explanations were given as the reading proceeded, the aim being rather the enjoyment of the story in poetic form.

The class read in concert the " Song," lines 624–665.

Silent Study:

I. *Minimum.*

Read the remainder of the canto silently. What suspicions as to Ellen's parentage are aroused in your mind?

II. *Average.*

Read in the notes to the poem all that you can find about the Douglas family and the relation of Douglas to James V of Scotland.

III. *Maximum.*

Mark in your book any passage that you like especially and prepare yourself to read it orally.

Special Assignment. — Three pupils were excused from the preceding assignments in order that they might prepare to read aloud during the next lesson period the conversation between Allan-bane and Ellen, Canto II. They conferred with the teacher as to their problem while the silent study period was in progress.

Pupil Grouping. —

Minimum	2
Average	27
Maximum	4
Special	3

LESSON II

LESSON TYPE. — APPRECIATION

Time Schedule. —

Review	15 minutes
Assignment	30 minutes
Silent Study	15 minutes

Review. — During the review period the pupils were allowed to question the teacher freely concerning any passages in Canto I which seemed obscure. The parentage of Ellen was discussed and Douglas was identified as the exile of the story. Pupils who had completed the maximum assignment of the preceding day were allowed to read their favorite passages.

Assignment. — The class read in concert lines 1–45 of Canto II. The three pupils who had been asked to make special preparation then read aloud lines 45–330, the first pupil reading the words of Ellen, the second the words of Allan-bane, and the third reading the descriptive and explanatory passages. When the reading was completed the members of the class questioned the readers concerning difficult lines in their respective parts. The teacher then read lines 331–398.

Silent Study:

I. *Minimum.*

(*a*) Read the "Boat Song."

(*b*) Read in the notes to the poem what Scott has to say about Roderick.

(*c*) In the cast of characters already referred to, which part does Roderick play?

II. *Average.*

Read about the life of the Highlanders and their chieftains — Scott's "Tales of a Grandfather," pp. 152–157.[1]

III. *Maximum.*

Memorize the first stanza of the "Boat Song."

Special Assignment. — Two pupils were asked to omit the preceding assignments in order to prepare themselves to read orally the remainder of the canto and plan for the conduct of the next lesson.

Pupil Grouping. —

Minimum	4
Average	28
Maximum	3
Special	2

(2) *The Uninterrupted Reading Plan of Supervision.* — When the piece of literature to be made the basis of study is so inherently interesting to pupils that any interruption to the course of the story will be resented, it is far better to

[1] Scott, "Tales of a Grandfather." Ginn and Co., 1903.

arrange the lesson plan so that opportunity is offered for continuous silent reading without discussion. The curiosity aroused by a skillful plot will generate a keen interest that needs no further stimulation from the teacher. Every term's work in literature should include at least one "exciting" story. Pupils are only too prone to believe that any book recommended by the teacher is likely to be dry and uninteresting. Nothing will do more to make the pupils realize that the works of great authors are enjoyable, than to provide such entertainment and allow the class time in school to read without interference. This treatment of a story is here illustrated in the lesson on "The Gold Bug."

LESSON PLAN — LITERATURE — EIGHTH A GRADE

Aim: The enjoyment of a fascinating story by a great author.

LESSON TYPE. — APPRECIATION.

Time Schedule. — Three periods.

Introduction	5 minutes
Assignment	15 minutes
Silent Study	30 minutes
Silent Study	50 minutes
Silent Study	25 minutes
Summary	25 minutes

Introduction. — In introducing this story to the class the teacher spoke briefly of Edgar Allan Poe as an American poet and story writer whose work is held in high esteem in Europe as well as in his own country. A slight sketch of Poe's career was given and reference was made to the Poe centennial.

The attention of the pupils was called to the high rank which readers and critics have assigned " The Gold Bug " among the short stories of the world.

Assignment. — The pupils were asked to guess why the story was called " The Gold Bug." Various members of the class presented their theories, several concluding that the story told something about a gold hunt. The teacher told the pupils that they were right in this conjecture, but said that the plot of the story hinged upon the reading of a cipher, and asked the pupils to explain what a cipher is. Owing probably to the prominence of the cipher in war-time literature most of them knew that it was " writing with a hidden meaning." The mystery element involved in cipher stories is particularly fascinating to pupils and so forms the natural starting place in introducing " The Gold Bug." A copy of a magazine containing ciphers already detected by the Secret Service had been provided by the teacher. A few paragraphs were read, and a few simple ciphers illustrated on the board. Asked what cipher stories they had read, two boys mentioned Conan Doyle's " Adventure of the Dancing Men," and one of them drew on the board some of the characters employed in the cipher. The pupils then turned to page 24 to see how Poe's cipher looked in comparison with others illustrated. The pupils were now eager for the story, the reading of which became the minimum assignment for the continued study period of 105 minutes (extending over three days).

Silent Study:

I. *Minimum.*

Read the story of " The Gold Bug."

II. *Average.*

If you had a friend who had never read "The Gold Bug" because he thought it "dry," how would you persuade him to read it? Write out what you would say to him.

III. *Maximum.*

Read "Annabel Lee" or "The Raven." (Copies provided.)

Pupil Grouping. —

Minimum	2
Average	30
Maximum	6

Summary. — The teacher asked four questions designed to test the pupil's understanding of the story:

(*a*) Who was supposed to have hidden the treasure?

(*b*) Why did Jupiter's mistake in dropping the gold bug through the wrong eye of the skull — a difference of about two inches — delay the finding of the treasure?

(*c*) What made the writing on the parchment become visible?

(*d*) What part did the gold bug play in the story?

The pupils were allowed to ask questions referring to any part of the story which they did not understand, and difficulties were cleared up at this time.

Several pupils who had completed the average assignment were allowed to read what they had written, the other pupils offering criticisms. Pupils who were not able to read their papers because of lack of time handed them to the teacher. A perusal of these papers showed the varying appeal made by the story as well as naïve judgments regarding its merits.

The two poems of the maximum assignment were read aloud by two pupils, the teacher commenting briefly upon Poe's poetry.

(3) *The Selective Lesson Plan of Supervision.* — It is unwise to consider that every part of a literary masterpiece demands like emphasis in the literature class. Even in the ninth grade where the study of a selection becomes more intensive, the method of scrutinizing every line or paragraph with equal attention defeats the purpose of the work. Better results in appreciation and enthusiasm may be secured by evaluating the story, essay, or poem and devoting a series of lessons to its prominent passages, leaving other parts for outside reading only. This plan of conducting the study of literature is illustrated in the accompanying lessons on the Odyssey.

LESSON PLANS — LITERATURE — NINTH GRADE

Aim: To acquaint pupils with the Odyssey as a great inheritance of the race.

LESSON TYPE. — APPRECIATION LESSONS WITH SOCIALIZED ELEMENTS.

Time Schedule. — This series, exclusive of the dramatization which closed it, necessitated ten sixty-minute periods with an average of nine hours of outside reading. The lessons and the reading were accomplished in the course of five weeks.

The lesson schedules necessarily varied with the topics but the following gives a general indication of the time division.

Introduction	10 minutes
Socialized Lesson	30 minutes
Silent Study	20 minutes

Preview. — As a preview of the month's work the accompanying program for the study of the Odyssey was announced to the pupils. Committees and leaders were appointed by the teacher for the presentation of certain topics and for the keeping of charts. Assignments of reading were definitely made to the class at large from day to day and preceded the class discussion. Class leaders and committees were asked to consult with the teacher previous to the presentation of their topics.

PROGRAM

(This program should be left upon the blackboard if possible or given to the pupils in stenciled form.)

I. Introduction.
   (*a*) Homer and the Homeric poems.
   (*b*) The story of the Trojan War.

   ..... } Committee in charge.
   ..... }
   ..... }

II. Affairs in Ithaca in the Absence of Odysseus. (Books I and II)

   Teacher leading.

III. Departure of Odysseus from Calypso's Isle. (Book V)

   ..... Class leader.

IV. The Story of Nausicaä. (Books VI and VII)

   Teacher leading.

V. The Wanderings of Odysseus. (Books IX to XIII inclusive)

   ..... } Committee in charge.
   ..... }
   ..... }

VI. Recognition by Telemachus. (Book XVI)
..... Class leader.
VII. The Trial of the Bow. (Book XXI)
..... Class leader.
VIII. Recognition by Penelope. (Book XXIII)
Teacher leading.
Conclusion — Dramatization.

Procedure. — The committee in charge of topic I divided the assignment among themselves. Pupil No. 1 presented the first part to the class, Pupil No. 2 told the story of the Trojan War, and Pupil No. 3 explained and circulated among the members of the class Perry pictures and blueprints dealing with Greek mythology and early Greek life.

The pupil leader in charge of topic III prepared questions on slips of paper which he distributed as the basis of class discussion.

In dealing with topic V, one member called upon various pupils to tell the episodes of the journey of Odysseus while the second member indicated the journey on a blackboard map which he had drawn for the purpose. The third member read interesting quotations to show how these episodes had penetrated English literature. The following will illustrate the kind of quotations presented:

> "Scylla wept
> And chid her barking waves into attention
> And fell Charybdis murmured soft applause."
>
> MILTON.

> "The Lotos blooms below the barren peak:
> The Lotos blows by every winding creek:

All day the wind breathes low with mellower tone:
Round and round the spicy downs the yellow Lotos dust is blown.
We have had enough of action and of motion we,
Rolled to starboard, rolled to larboard when the surge was seething free,
Where the wallowing monster spouted his foam-fountains in the sea.
Let us swear an oath and keep it with an equal mind
In the hollow Lotos-land to live and lie reclined
On the hills like Gods together, careless of mankind."

Choric Song in the Lotos Eaters, TENNYSON.

The class leader who was assigned to topic VI called for the reading of selected paragraphs from Palmer's translation (the one used by the class) and from Pope's and Bryant's translations. He had previously marked just which passages he wished read.

The pupil in charge of topic VII conducted a short discussion of the subject, after which the reading of the scene from Stephen Phillips' " Ulysses " was given by a teacher of dramatic art invited for the purpose.

Topic IV required two periods, as the reading of the books in this case was done in the classroom. This lesson is given in full in succeeding pages.

LESSON PLANS — LITERATURE — NINTH GRADE

The Odyssey

Aim: To refine the æsthetic taste by arousing a feeling of pleasure in a beautiful story.

LESSON TYPE. — APPRECIATION.

LESSON I

Time Schedule. —

Assignment	30 minutes
Silent Study	20 minutes
Verification	10 minutes

Assignment. — The teacher read aloud to the class the complete story of Nausicaä (selections from Books VI, VII, VIII), the pupils following the reading from their own texts. This story might have been read silently by the pupils, but as it is perhaps the most appealing and artistic episode in the Odyssey it merited being read aloud.

Silent Study:

I. *Minimum.*

How would you answer the following questions:

(*a*) How old do you think Nausicaä was?

(*b*) What passages help you to picture how Nausicaä looked? Mark these in your book.

(*c*) What scenes in the story of Nausicaä could be used by an artist as the subjects for paintings? Mark these in your book by writing the word "picture" in the margin.

II. *Average.*

Copy from Pope's or Bryant's "Odyssey" any lines from Books VI or VII that particularly please you. Insert them in the proper place in your book.

III. *Maximum.*

(*a*) Is Nausicaä in love with Odysseus?
(*b*) Is Odysseus in love with Nausicaä?
(*c*) In what way could Homer have made the story of Nausicaä a tragedy?

Pupil Grouping. —

Minimum	6
Average	18
Maximum	3

Verification. — Only the average assignment was treated at this time. Several pupils were allowed to read their selections and the teacher made a rapid survey to see that the extra page had been properly inserted.

LESSON II

Time Schedule. —

Review	10 minutes
Assignment	25 minutes
Silent Study	25 minutes

Review. — The review consisted of a free discussion of the questions in the minimum and maximum assignment of the preceding day's study period. In answer to the last question the pupils readily suggested that the element of tragedy would have been introduced into the story had Odysseus left Nausicaä

broken-hearted. This idea served as the motive for the study of a similar story in which the tragic element appears.

Assignment. — The teacher then through narration and oral reading acquainted the class with the story of Elaine from Tennyson's "Launcelot and Elaine."

Silent Study:

I. *Average* (Pupils were allowed to consult Homer and Tennyson at will).

Choose either "a" or "b" and write upon the topic briefly:

(*a*) Contrast the story of Nausicaä and the story of Elaine as to:

1. The forewarning dream
2. The arrival of the stranger
3. The parting
4. The result

(*b*) Compare Nausicaä and Elaine as to:

1. Home life
2. Appearance
3. Character

II. *Maximum.*

Be ready to give your opinion upon the following questions:

(*a*) What happened to Nausicaä after the departure of Odysseus?

(*b*) Was Launcelot responsible for the tragedy in the story of Elaine?

Pupil Grouping. — In this lesson the average assignment for study was expected of all, therefore no minimum assign-

ment was apportioned. The eight pupils classed in the minimum in the following grouping are pupils who did not finish the composition. The record does not, however, reveal a true minimum group, as some pupils here recorded wrote upon the topics in much greater detail than others.

Minimum	8
Average	15
Maximum	4

In a lesson of this kind it is essential that the eight pupils who did not complete the average assignment should be required to do so. This may be done at the convenience of the individual before or after school, or the group may be allowed to finish the work in the succeeding day's study period, omitting part or all of the following assignment.

Unifying Elements Necessary to Selective Treatment. — When the selective plan is used in the treatment of a literary masterpiece there is danger that the class may be left with scattered and fragmentary impressions. To avoid this result some sustaining thread of interest which will link all the lessons of a series into a continuous whole should be sought. In the work here presented the teacher aimed thus to unify the study of the Odyssey and to lead to a connected and vital interpretation of the Homeric poem.

Three charts (24″ by 30″) were prepared by two pupils from smaller copies furnished by the teacher. (See figures 13, 14, 15.)

These charts were posted in conspicuous places before the class during the entire time that the Odyssey was being studied.

A committee of two was made responsible for each column of Chart I. Whenever in the course of the reading mention

CHART I

THE WORLD OF HOMER
AS REVEALED IN THE ODYSSEY

HOUSEHOLD FURNITURE AND UTENSILS	TOOLS	WEAPONS	ANIMALS	METALS	FOOD	CLOTHING	OCCUPATIONS	GAMES	CEREMONIES

FIG. 13.

CHART II

WOMEN OF THE ODYSSEY
Penelope
Nausicaä
Arete
Eurycleia

FIG. 14.

CHART III

SOME FAMOUS MEN OF THE ODYSSEY
Odysseus
Telemachus
Antinoüs
Eumæus

FIG. 15.

was made of anything listed on the chart, it was immediately recorded in the proper column by the committee having that column in charge. When the study of the Odyssey had been completed the chart presented a comprehensive record of the ancient Greek world. A period was then given to a discussion of the data collected and a comparison under similar headings of the world of to-day with that revealed by Homer. The whole study of the Odyssey was thus given a social and historical value. (Figure 16 shows Chart I in complete form.)

Each character represented on charts II and III was assigned to one pupil, who then became responsible for recording on the chart words and phrases from the text describing his particular character. As the study of the Odyssey progressed the pupils having this work in charge came to feel a personal interest in the various people of the Odyssey whose descriptions they were recording for the class, and the compilations presented by the completed charts helped to make the men and women of the Odyssey more vivid and real. (Figure 17 shows Chart II in complete form.)

A Red Letter Dramatic Performance. — When a longer literary selection is chosen as the subject of class study, it is well to work from the beginning toward some desired climax. Pupils should be looking forward to a Red Letter Day as the conclusion of their efforts. A program to be given in general assembly or even before another grade, an occasion when parents and friends may be invited, will serve to vitalize an extended study of a piece of literature and stimulate pupils to put forth their best effort.

The reading of the Odyssey detailed in this chapter was closed with a dramatization made from Pope's translation

THE WORLD OF HOMER
AS REVEALED IN THE ODYSSEY

HOUSEHOLD FURNITURE AND UTENSILS	TOOLS	WEAPONS	ANIMALS	METALS	FOOD	CLOTHING	OCCUPATION	GAMES	CEREMONIES
sponges	cables	spears	bulls	bronze	wine	sandals	sailing	draughts	funeral rite
tables	yoke (for oxen)	helmets	rams	brass	meat	wimples	trading	dances	divination
racks	anvils	shields	oxen	iron	bread	coats	spinning	discus-throwing	marriage
chairs	hammers	bows	sheep	gold	barley	tunics	herding	ball	libation
pitchers	tongs	arrows	goats	silver	oil	robes	farming	boxing	sacrifice
basins	axes	quivers	swine	copper	honey	cloaks	metal-working	wrestling	rites of the
couches	forks (pitch forks)	swords	horses	steel	fish	girdles	fishing	leaping	suppliant
baskets	reins	javelins	dogs		wheat	veils	carpentry	racing	
bowls	whips		heifers		dainties(?)	doublets	ship-building		
looms	adzes		seals		pears		washing		
distaffs	augers		lions		figs		grinding (grain)		
beds	levers		deer		grapes		hunting		
jars	plows		leopards		pome-granates				
skins (sacks)	ladders		boars		apples				
cups	ropes		mules		olives				
trays	oars		wolves		milk				
rugs	winnowing-fans		cows		cheese				
bathtubs					fowl				
kettles									
shuttles									
chests									
caldrons									
tripods									
footstools									
braziers									
keys									

FIG. 16.

WOMEN OF THE ODYSSEY

Penelope

Heedful Penelope.
Royal lady.
On me has fallen grief that cannot be forgotten.
Whose craft exceeds all women.
Athene largely gave her skill in fair works, a noble mind, and such craft as we have never known in those of old — no one of whom had judgment like Penelope.
So she may not stain her beautiful face with tears.
Penelope, dear troubled heart.
Matchless wife.
Blameless mother.
Stately queen.
Steadfast Penelope.
Penelope, like Artemis or golden Aphrodite.
Honored wife.
Illustrious queen.
Lady, no man upon the boundless earth may speak dispraise of you because your fame is wide as is the sky.
Lady, a heart impenetrable beyond the sex of women the dwellers on Olympus gave to you.
Loved and faithful wife.

Nausicaä

A maid — of form and beauty like the immortals.
The wedding time is near.
Fair-robed Nausicaä.
So did this virgin pure excel her women.
In her breast Athene had put courage.
Princess — white-armed Nausicaä.
To Artemis, daughter of mighty Zeus, I find you likest. — Most happy are your father and your honored mother, most happy your brothers also. Surely their hearts ever grow warm with pleasure over you, when watching such a blossom moving in the dance.
She did not lack sound judgment.
The blameless girl.
Nausicaä with beauty given of the Gods.

Arete

Alcinoüs took Arete for his wife and he has honored her as no one else on earth is honored among the women who to-day keep houses for their husbands. Thus she has had a heartfelt honor and she has it still, from her own children, from Alcinoüs himself, and from the people also, who gaze on her as on a god and greet her with welcomes when she walks about the town. For of sound judgment, woman though she is, she has no lack; and those whom she regards, though men, find troubles clear away.
White-armed Arete.
Honored mother.

Eurycleia

Faithful Eurycleia.
She of all the handmaids loved him (Telemachus) most, and was his nurse when little.
Laërtes purchased — when she was but a girl and paid the price of twenty oxen.
Here both day and night a housewife stayed who in her watchful wisdom guarded all.
Good nurse — dear nurse.
Heedful Eurycleia.
Old woman — mother.

FIG. 17.

by the teacher and a committee of pupils. The play was presented in three acts, the synopsis of which was as follows:

A Dramatization of Homer's Odyssey

(Pope's Translation)

SYNOPSIS

Prologue to Act I

Act I. Ithaca. The council of the Greeks. The departure of Telemachus.

Prologue to Act II

Act II. Phæacia.

Scene 1. The meeting of Odysseus and Nausicaä.

Scene 2. At the palace of King Alcinoüs. The games. The story of Odysseus. The departure for Ithaca.

Prologue to Act III

Act III. Ithaca. The hall of Odysseus. The trial of the bow and the destruction of the suitors.

The prologues preceding each act served to bridge gaps in the story. Where it was necessary to cut certain passages in order to shorten the play, the pupils did not find it a difficult problem to make connections by inserting a few original lines. The rhyme and meter of Pope's translation lend themselves readily to such efforts and also facilitate memorizing. Greek costumes and Greek dances added to the attractiveness of the play.

The giving of a dramatization always calls for a large ex-

penditure of time and energy upon the part of the teacher, but nothing adds more to the delight of the pupils in literature. A play well given will remain a landmark of pleasant association in the memory of the class.

Factors of Study Employed. — In the complete series of lessons on the Odyssey every factor of study received due emphasis. Each committee and class leader was obliged to consider the specific problem, " How shall we present this particular assignment in the most interesting way? " The solution of such a problem required a careful collection of data, a thorough organization of ideas, and a resulting decision as to the method to be employed. This decision was then subjected to actual application in class procedure and tested by its success or failure. Provision for individual initiative was constant. Memorizing became a prominent factor through the giving of the drama which concluded the story.

The Study of Short Selections for Memorizing

The memorizing of short selections of recognized literary merit forms an important part of the work in literature. Courses of study should offer comprehensive lists of poems and memory gems from which suitable selection may be made to meet the tastes and aptitudes of all pupils.

The " How to Memorize " Lesson. — With a class of pupils old enough to understand their own conscious processes a series of " how to study " lessons in the memorization of poetry will prove profitable. Pupils will be interested to conduct actual experiments in learning a given number of verses of poetry in a purely verbal way, as compared with learning an equal number of lines by associative thought processes. After the

latter method has been made clear, pupils should be encouraged to use it constantly.

LESSON PLAN — POEM STUDY — SEVENTH GRADE

Aim: To help pupils to memorize a poem by idea rather than by line.

LESSON TYPE. — HOW TO STUDY.

Time Schedule. —

Introduction	7 minutes
Assignment	25 minutes
Silent Study	12 minutes
Verification	6 minutes

Introduction. — The teacher had arranged the following exercises:

(1) Baby, knife, make, river, choose, engine, tree, newspaper, went.

(2) Often I think of that beautiful town
That is seated by the sea.

(3) See, the fire is sinking low,
Dusky red the embers glow.

The teacher wrote Exercise No. 1 on the board and asked the pupils to look at it for ten seconds. It was then erased and the pupils were asked to write the words in their order, the teacher recording the number of pupils who could do so. Exercises 2 and 3 were treated in the same way. At the close the record stood as follows:

Exercise 1	Exercise 2	Exercise 3
0	27	30

The teacher then asked the pupils to explain why so many could do the second exercise when none could do the first, although the second exercise contained thirteen words and the first only nine. The answer was given that " in the first exercise the words didn't go together while in the second exercise the words made a thought." The result in the third exercise was compared with that in the second and the pupils decided that the rhyme helped them to remember the lines.

The pupils were then asked to tell why it should be easy to memorize poems. They concluded that *thoughts* and *rhymes* simplified the process. The teacher showed them that when they attempt to memorize a poem line by line they are, in most cases, breaking up thoughts that could be easily mastered as wholes and so making themselves do, to a lesser extent, what they found so difficult in Exercise 1.

Assignment. — The teacher now proposed as a specific problem, " How shall we memorize most effectively Longfellow's poem ' The Singers '? " The poem was distributed in typewritten form, the spacing so arranged that a very wide left-hand margin was available. (In a Junior High School copies can usually be made in typewriting classes. If typewritten copies cannot be obtained the blackboard is the next best means of presenting poems.)

The teacher read the entire poem aloud, and asked two questions: " Who are the singers? " and " Do they correspond to anything in life? " The answer was finally obtained that the singers are Youth, Manhood, and Old Age, whereupon these words were written in the margin opposite the appropriate stanza. The pupils now had a general idea of the poem and smaller units of thought could be treated.

Returning to the first stanza the teacher asked the follow-

ing questions, the answers to be given in the words of the poem:

What kind of songs did the singers sing?
Why did God send them?

The pupils decided that the first complete thought of the poem included the whole of the first stanza, and a double vertical line was placed after it to indicate that fact. The entire thought was then read by one of the pupils, after which the class was directed to link together rhyming words as an aid in memorizing.

The second stanza was read by the teacher and the following questions asked:

What does the stanza tell you about Youth?
What did he hold in his hand?
(Teacher drew a lyre on the board.)
Where did he sing?
What music did he play?

The pupils wrote " groves and streams " in the margin of their copies, divided the stanza into its two thoughts with vertical lines, and linked rhyming words as before.

The stanza was then read thought by thought in concert.

The pupils were asked to decide what questions they would ask themselves about the third stanza. Any one who wished to ask a question rose and did so, the answer being given whenever possible in the words of the poem. The questions were:

What was the second singer like?
Where did he sing?
How did he sing?
What happened?

This stanza was considered by the pupils as having only one complete thought and was read as such by half the class, the other half listening.

A pupil of the superior group was allowed to question the class on the fourth stanza. He asked:

Who was the third singer?
Where did he sing?
What music did he have?
What does *contrition* mean? (No interruption was allowed here for dictionaries. The pupil himself was asked to explain.)
How many thoughts are there in this stanza?
Read the first. Say it without looking at the copy.
Read the second. Say it without looking at the copy.
Read the whole stanza.

The teacher read stanzas two, three, and four again and asked if the place where each singer sang seemed appropriate. The pupils decided that "Youth loved the woods, Manhood loved business places, and Old Age loved quiet places."

The pupils were asked to sum up in one word the next stanza. The word "dispute" was written in the margin. The word "disagreement" was given but as the aim is to memorize the words of the poem it was rejected in favor of "dispute." The stanza was divided into its two thoughts. The teacher asked why Longfellow used the word "discordant" rather than "jarring" or "unpleasant." A pupil replied, "He was talking about singers and wanted a word that you would use about music."

The last two stanzas were taken together, the teacher leading:

Who is the great Master?

Read all that the Master said.

What gift has he given to Youth? to Manhood? to Old Age?

What does the Master say about the three?

What do we hear in the three?

What do you think the poet means by the "most perfect harmony"? (One pupil said that young, middle-aged, and old people could live together without quarreling — a very good answer. The teacher said that she thought it meant that youth, manhood, and old age each helped to make a perfect life.)

Underscore words referring to music in the last stanza.

The last two stanzas were then read and repeated as four thoughts.

The entire poem was now read by a pupil.

Silent Study. — The pupils were given twelve minutes for the silent study of the poem. The copies from which they studied were marked like that on page 109. They were encouraged to memorize thought by thought, letting the guide words in the margin help them to keep the order of the thoughts in mind. No attempt was made to group pupils in this assignment but of course a few were almost sure of the poem when this study period began and needed only four or five minutes to make themselves letter perfect. Others needed the full twelve minutes for recapitulation.

The pupils should be led to see that they did not memorize the poem in the twelve minutes of the study period, but that they were actively engaged in the memory process during the assignment period.

THE SINGERS

God sent his Singers upon earth
With songs of gladness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again.||

Youth (Groves and streams)

The first, a youth, with soul of fire,
Held in his hand a golden lyre; ||
Through groves he wandered and by streams,
Playing the music of our dreams.||

Manhood (Market-place)

The second, with a bearded face,
Stood singing in the market-place,
And stirred with accents deep and loud
The hearts of all the listening crowd.||

Old Age (Cathedrals)

A gray old man, the third and last,
Sang in cathedrals dim and vast,||
While the majestic organ rolled
Contrition from its mouths of gold.||

The dispute

And those who heard the Singers three
Disputed which the best might be; ||
For still their music seemed to start
Discordant echoes in each heart.||

The Master's words

But the great Master said, " I see
No best in kind but in degree; ||
I gave a various gift to each,
To charm, to strengthen, and to teach.||

"These are the three great chords of might,||
And he whose ear is tuned aright
Will hear no discord in the three,
But the most perfect harmony."||

Longfellow.

Verification. — At the close of the study period one row was asked to stand and recite the poem in concert. Then the whole class recited it in concert. The pupils were asked to describe the process which had been followed in memorizing the poem and four points were listed:

(*a*) Read the poem for the general idea.
(*b*) Learn it thought by thought.
(*c*) Use guide words.
(*d*) Notice the way the poem rhymes.

Testing Results in Poem Study. — To recite in concert is, of course, no test of individual achievement in poem study. In the preceding lesson the teacher was most concerned with discovering whether or not the pupils had grasped the process of memorization so that they could be depended upon to use it consciously. If any necessity is felt for checking the work of individual pupils in poem study some device should be used other than the repeated recitation of a poem by every pupil in the class. This is a deadening and valueless exercise utterly subversive of the aims of the literature lesson. The conscientious teacher no doubt feels that results are not assured unless each pupil is properly tested, but such work can be done by having a given quotation from the poem written from memory or by requiring the pupils to write omitted lines. On the whole, however, there should be little

examining of pupils in literature. When the task element becomes prominent, the literature lesson has lost its highest values.

It will be noted that no effort was made to make the foregoing lesson an appreciation lesson. Appreciation may have been a by-product of the necessary analysis of the poem, but such questions as "Do you like this poem?" and "What expressions do you like in this stanza?" were purposely omitted. The direction to underscore words referring to music in the last stanza was given not to lead the pupils to appreciate the beauty and consistency of the metaphor but merely to assist the memorization. The sole purpose of the lesson was to show the pupils how to memorize a poem in a rational way. It is hardly necessary to say that such a lesson is only a preliminary step in poem study, a sharpening of the tool. Poems chosen as subjects for such lessons should be simple and easily interpreted.

Æsthetic Values in Poem Study. — The real value of poem study lies in the refining and ennobling influence which true poetry exerts upon the mind. The æsthetic and emotional aspects of literature should never be sacrificed for the sake of purely formal results. It must be remembered, however, that response to the more subtle and spiritual appeal is largely individual and personal. Uniformity of taste is neither to be expected nor desired. To secure individual reaction the teacher will find it advisable to offer a class a group of poems and allow each pupil to choose the one which he wishes to add to his mental collection, rather than to select arbitrarily a single poem to be presented to all. Care must be taken also to avoid imposing interpretations upon the pupils to the exclusion of independent thought. "Do you like this?"

and "What does this mean to you?" are questions which should receive constant emphasis.

LESSON PLAN — POEM STUDY — EIGHTH A GRADE

Aim: The appreciation of two poems representing contrasted moods.

LESSON TYPE. — APPRECIATION.

Time Schedule. —

Introduction	10 minutes
Assignment	20 minutes
Silent Study	20 minutes
Verification	10 minutes

Introduction. — Two victrola records were played as an introduction to this lesson, one Dvořák's "Humoresque" and the other MacDowell's "To a Wild Rose." After each was played, the pupils were asked to tell what feelings the music aroused in them. Any two compositions showing a contrast sufficiently marked for childish ears would answer, but it is best to avoid songs and rely upon the music rather than the words to produce the mood. If no victrola were available the music might be played on the piano or violin by some pupil previously requested to do so. Every school contains at least one musician of ability, and affords some place where pupils may gather around a piano if desired. Poetry is an art and should be given an artistic and æsthetic setting whenever possible.

Assignment. — The teacher explained to the class that the poets call up certain moods in us through words and rhythm as the composer does through music. Stenciled copies of two

contrasting poems were then distributed to each pupil. The poems chosen for the lesson were Longfellow's " A Rainy Day " and Tennyson's " Bugle Song." Both poems were read aloud to the class by the teacher and the pupils decided that the first poem was sad and the second glad. This answer represented well enough the initial moods induced by the poems.

" A Rainy Day " was then studied in detail. The pupils were asked to tell what words and phrases in the opening stanza gave them the impression of sadness, and such were given as *dreary*, *mouldering*, *dead leaves*. In the second stanza the pupils discovered that the poet was comparing his life to a rainy day and they thought that he must be either very old or in deep trouble. In the third stanza they found the deeper meaning of the poem and added the thought of patience to the thought of sadness. The teacher suggested the word *resignation*.

The class now turned to the " Bugle Song." The pupils were told to try to see the picture in the first stanza as one of their number read it aloud. They decided that the feeling of gladness came from the morning light and the beautiful scenery. They also discovered that the rhyming system of the poem added to the impression of brightness and joy. The second stanza was read and the pupils found that while the first stanza treated of sights the second one dealt with sounds. The third stanza proved somewhat above the heads of the pupils, so its meaning was explained by the teacher.

The teacher pointed out that the poems were alike in that the poet in each case compared something in nature to something in human life. The pupils found the comparisons and also noted the difference in effect. They decided that while the lines —

> " Into each life some rain must fall,
> Some days must be dark and dreary."

suggested patience and resignation, the lines —

> " Our echoes roll from soul to soul
> And grow forever and forever."

left an impression " that effort is important."

The teacher then showed the class the assignment for silent study written on the blackboard and recalled the process of memorizing by thought association rather than by line. The attentive reading and re-reading of the poems as a necessary part of the assignment had of course facilitated memorizing here. Parts of the poems had already been unconsciously memorized by the pupils.

Silent Study:

I. *Minimum.*

(*a*) Which poem do you like better, " A Rainy Day " or " The Bugle Song "?
(*b*) Memorize the one you prefer.

II. *Average.*

Choose one of the poems on the desk (three typewritten copies of each of five poems had been provided). Read it to yourself and decide what feelings it arouses in you.

III. *Maximum.*

Write a stanza of your own which will express peacefulness.

The poems referred to in the average assignment were the following:

The Fountain	Lowell
The Vagabond	Stevenson
The Spacious Firmament	Addison
The Daffodils	Wordsworth
There Never Was a Queen like Baukis	Kipling

The poems used had necessarily to be short and easily understood. An effort was also made to appeal to various emotions and varied tastes.

Pupil Grouping. —

Minimum	16
Average	14
Maximum	3

Verification. — All pupils who had memorized "The Rainy Day" were asked to stand and recite it in concert. The "Bugle Song" was recited in the same way. The teacher then asked each pupil who had completed the average assignment to tell what poem he had read, what impression it produced, and whether or not he liked it. The poems were not read aloud to the class, so that the minimum group were merely listening to a discussion of poems about which they knew nothing. As a result of interesting remarks made by classmates, some of the poem sheets were borrowed and taken home by pupils of the minimum group.

The stanzas attempted by the maximum pupils were read. Of course no finished product would result, but children like to try rhyming and the difficulties they encounter may lead them to appreciate the flow of true poetry. The following

is a sample of childish verse produced as a result of this assignment:

I walked through the quiet meadow,
I heard the church bell ring,
The daisies hardly moved their heads
And not a bird did sing.

Factors of Study Employed. — In the foregoing lesson there is essentially no problem beyond that expressed by the question "Which of these poems do you prefer?" While this necessitates the interpretation and comparison of the poems used, the final judgment is an emotional rather than a reasoned reaction. The content of the minimum assignment by its very nature lays emphasis upon the memorizing factor.

General Reading

The Advertising of Good Books. — The teacher cannot rest content merely with the presentation of such selections as may be demanded by a course of study; there must be close coöperation between the school and the library in directing the general reading of pupils. Good books need to be advertised and a space of blackboard in every English classroom may well be devoted to this purpose. If the class contains one or two pupils with artistic ability, appropriate drawings in poster form may be used to call attention to worthy books, but simple announcements printed heavily in colored chalk will often bring desirable results (Fig. 17).

The teacher should make inquiries from time to time as to who has read books so advertised, but no effort should be made to have the stories reproduced in class. The question "Did

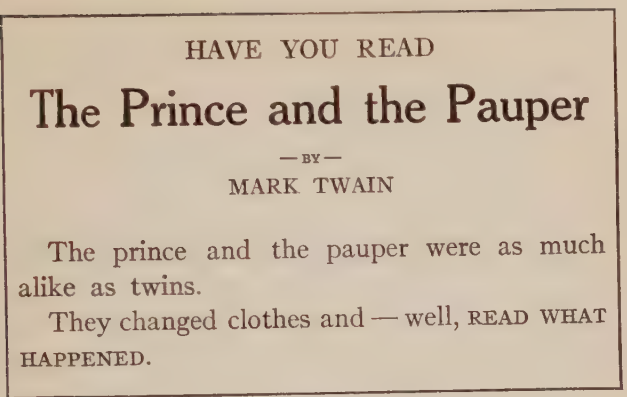
HAVE YOU READ
The Prince and the Pauper
— BY —
MARK TWAIN
The prince and the pauper were as much alike as twins.
They changed clothes and — well, READ WHAT HAPPENED.

FIG. 18.

you like it?" is all that the teacher need ask. Any discussion of books which occurs naturally among the pupils themselves is desirable, but no kind of follow-up should be attempted which injects the task element into this work. General reading should be strictly an affair of leisure and pleasure.

The Stimulating of Curiosity with Regard to Books. — Just before the Christmas and spring vacations a special effort should be made to induce good reading. The following list of questions written on the blackboard and merely read without comment by the teacher caused every member of a class of thirty-five to read during the holidays at least one of the books mentioned. Several pupils copied the list and followed it in their term's reading. Such lists might be presented to a class in stenciled form to be fastened into a notebook and checked as books were read. No attempt should be made to assign these readings as lessons to be accomplished, but if the questions deal with striking incidents and are worded to catch attention, a natural curiosity will be aroused. The list here

given contains two biographies, two poems, and five works of standard fiction considered suitable for a ninth grade.

Reading List

Amuse yourself by finding out the answers to these questions.

1. How did it happen that the manuscript found in the chimney made Dr. Manette the denouncer of his daughter's husband?
   Read " The Tale of Two Cities " by Dickens.
2. What information did Matthew Maule hope to obtain when he hypnotized Alice Pyncheon?
   Read " The House of the Seven Gables " by Hawthorne.
3. How did it happen that when Dr. Jekyll's door was forced, Edward Hyde was found dead inside?
   Read " Dr. Jekyll and Mr. Hyde " by Stevenson.
4. When William of Deloraine opened the tomb of Michael, the wizard, what did he take from beneath the slab?
   Read " The Lay of the Last Minstrel " by Scott.
5. Why did the Ottawa Indians bring gifts to the Shaw cabin?
   Read " The Story of a Pioneer " by Shaw.
6. Was Halmalo right about a turning stone and a secret passage in the castle of La Tourgue?
   Read " Ninety Three " by Victor Hugo.
7. When Enoch Arden's wife opened her Bible for a sign, what was the hidden meaning of the words " Under a palm "?
   Read " Enoch Arden " by Tennyson.
8. What did the blind and deaf girl do when caught on the trestle by the coming train?
   Read " The Story of My Life " by Helen Keller.

9. How was Pip's later life affected by the convict whom he had found hidden in the cemetery?

Read " Great Expectations " by Dickens.

Every pupil should be urged to keep a book list. If a card system is used by the pupils for records in English one card (Fig. 19) should be devoted to the keeping of a list of books read during the term. Where an English notebook is used, a few pages should be kept for a similar purpose.

LIST OF BOOKS READ

Name_____ Year _____

Title	Author	Month

Fig. 19.

Special commendation should be offered to those pupils presenting unusually good lists at the end of the term. An exhibit of these lists might be made during the last week of school as a means of encouraging wider reading.

CHAPTER V

COMPOSITION

The Overemphasis of Written Composition. — It is undoubtedly true that written composition has always received an emphasis entirely out of proportion to the need it fills in the life of the average citizen. When school days are over we are rarely called upon to express ourselves through the medium of writing except in correspondence. Even the man or woman in the professions will find the power to speak fluently and eloquently of greater importance than the power to write. As soon as the rigid test of practical value is applied to composition, courses of study become materially reduced.

Lessons on the structure of the paragraph, for example, are on the whole futile. The paragraph in modern prose has no definite structure. The type paragraph taught in composition classes contains its topic sentence, developing sentences, and summarizing sentence, but one will search in vain for this traditional model in contemporary literature. Much the same thing may be said with reference to punctuation. The modern essayist uses less punctuation than his literary predecessors because his sentences are not written in the same involved style. He seeks to make clearness inherent in the expression itself, and is not forced to rely so completely upon the mechanical assistance afforded by punctuation to make his thought intelligible to the reader.

There are comparatively few rules of punctuation, therefore, that require attention in school.

Essentials in Written Composition. — When the useless and the antiquated have been eliminated from the course of study in composition, more time can be given to those essentials which should comprise the common training to meet the average need. Every pupil should be thoroughly grounded in the use of *the sentence* as the unit of thought expression. This cannot be reiterated too frequently. The sentence error, or comma fault as it is sometimes called, is by no means unheard of even in college themes. A working knowledge of *the outline* is also valuable, as the outline with its topics and subtopics is in itself an organization of ideas and so becomes a guiding chart in composition writing. Junior High School pupils should be thoroughly familiarized with *letter forms* of all kinds, and every occasion for actual correspondence of a business or social nature should be utilized. In addition to these fundamental requirements pupils should be acquainted with the *telegram*, the *want advertisement*, and the *news item;* they should be able to write a simple *story* including conversation, and such an *essay* upon a given topic as might be required of the members of a study club. Nothing further need be attempted in the junior high school grades. The senior high school can readily add to this groundwork the niceties of style and rhetoric.

Dangers of Too Much Theme Writing. — Not only have courses of study in composition been overweighted, but methods of teaching composition have been careless and unformulated. It has been so customary to assign the composition as "busy work," to require the pupils to write a paragraph on this or that topic without apparent aim or

purpose, that bad habits have actually been fostered. Too many written exercises undertaken without vital interest and without conscious effort to improve have resulted in poor sentence structure, poor form, poor spelling, poor penmanship, and an abiding hatred of composition.

Adequate Motivation a Necessity. — It is a safe principle to follow that only those compositions should be written which can be adequately motivated. The pupil should be in the same attitude of mind as the magazine contributor who writes primarily that some one else may read. The letter that is actually to be sent, the story that is to be published in the school paper, the individual project that is to be presented to the class or read in the school assembly, are worthy of concentrated effort. Four compositions written in this spirit, after the necessary research and form study, constitute a more satisfactory term's work than twenty carelessly written and casually glanced at papers.

The Correction of Themes. — The correction of English papers has always reduced to drudgery the teaching of an otherwise delightful subject. The conscientious teacher realizes that it is wrong to require written work of pupils without registering in some way her judgment upon it, and in her endeavor to accomplish this she has spent many weary hours making detailed corrections in red ink — corrections too lightly passed over by the pupils to result in progress. By reducing the number of compositions materially and providing a compelling motive for painstaking work much of this drudgery can be eliminated. The careless errors made by pupils in writing compositions far outnumber those which are the result of lack of knowledge. When the purpose which leads to self-expression is sufficiently strong the greater thought

given to the work in hand practically eliminates the careless error.

The Use of Composition Scales. — Greater improvement will be registered by the class if instead of marking specific errors upon compositions the teacher grades the papers according to a composition scale like the Hillegas-Thorndike scale. A copy of the scale might be posted conspicuously after a thorough discussion of it with the class, and the desire of the individual pupils to advance a step will provide an added incentive for greater effort. One difficulty peculiar to a subject like composition is the haziness in the minds of the pupils as to what constitutes excellence. The composition scale provides the pupil with a standard of measurement and so helps him to test his own work and recognize his own achievement.

Preparation for Written Composition. — Pupils will need much guidance and direction in the actual process of producing a composition. To begin with, the topic, whether an individual or a class assignment, should be decided upon about two weeks before composition day. During this interval the teacher should make frequent reference to the topic and occasional inquiry as to progress in collecting material, but oral recitation upon the topic may be profitably omitted except where a single pupil or a committee reports the result of research to add to the information of the class. It is a mistake to require the oral presentation of a topic as a preliminary to its expression in written form. When this procedure is followed the subject loses its freshness and the consequent writing becomes a mere task.

The teacher must also during this interval anticipate form difficulties peculiar to the kind of composition to be written.

If, for example, the composition is to be a story, the language forms involved in recording a conversation (punctuation and paragraphing of direct quotations) must be taught or reviewed in the lesson preceding composition day.

Specific Directions in Composition. — The pupils must be trained to follow a logical and definite procedure in the writing of the composition — the same procedure that an adult would follow in preparing a paper for a club. This involves the steps contained in the following *how to study* directions:

The Collection of Notes. — Most essays that are worth writing involve research, interviews, or personal experience. A small notebook should be used by the pupil for collecting material. Sources of information should be recorded, and quotation marks should invariably indicate whatever has been copied verbatim.

The Outline. — The simplest and most natural form of outline for young pupils is the one which merely indicates main topics, each of which is to be treated in a paragraph. Older pupils may make more detailed outlines and should be taught some efficient form [1] to use. The pupils should understand, however, that the outline in composition is a means and not an end, a tool of value chiefly to the writer of the composition. The practice of producing an elaborate outline for the teacher to see, without regard to its use as a guide in the ensuing composition, is strongly to be condemned. The outline should be neat in form in order that it may be helpful, but a pencil copy is adequate to the need.

First Draft. — Composition means painstaking effort. To

[1] For various forms of outlines see Hall-Quest, "Supervised Study," pp. 179–184. The Macmillan Co., 1916.

expect a pupil to write immediately a finished copy is to require of him what the adult would seldom attempt. The first draft of a composition should be written in pencil and should aim solely at the accurate and logical expression of thought.

Correction of First Draft. — Pupils should be trained to examine and correct their own preliminary drafts. Correction should involve improvement in expression, correction of any careless errors that become apparent in reading, insertion of punctuation marks that may have been omitted, etc. In beginning this work with seventh grade pupils the teacher may make the correction of the first draft a class exercise. For example, she may say, " Let us all read our compositions through to see if any capitals have been omitted or used in the wrong place." After allowing a suitable interval for the silent reading of the papers she asks how many pupils have found an error of the kind mentioned. The class may then be asked to re-read their papers for poor spelling, or for poor sentence structure. Pupils who discover their own errors should receive commendation. This process of course involves reading the composition several times and should only be used with beginners. As the pupils become accustomed to examining their own work, all corrections may be made at one reading. The final copy of the composition should not be begun until the pupil is completely satisfied with the first draft.

Final Draft. — The final draft of the composition is merely the ink copy of the corrected draft. Good spacing on the paper, good penmanship, and neatness should be the ends to be attained.

Re-reading. — The finished composition requires a final

reading by the pupil to assure himself that he has copied his corrected draft accurately.

The Reading Aloud of Themes. — After a composition exercise has been carried to a conclusion a period or half-period may well be devoted to the reading aloud and discussion of the papers. Several pupils may read their compositions to the class, the work of each to be freely commented upon by the other pupils. Again, the teacher may select four or five compositions and read them to the class, allowing the pupils to decide upon the best one by vote. The publication of the composition so selected in the school paper or even the mere typewriting of it will give the pupil concerned a sense of real achievement. A composition program for which two grades combine will provide an occasion for the reading of compositions with the added stimulus of a larger audience.

Supervising the Development of the "Sentence Sense." — As the sentence is the primary unit of thought faulty sentence structure is a fundamental error in composition and to combat it successfully it is necessary to develop in pupils what is called "the sentence sense." By the "sentence sense" is meant that feeling for the complete thought which leads the writer and the reader to know instinctively, and without the consciousness of grammatical analysis, that a sentence has begun and ended. The following lessons aim to direct the pupils' attention to correct sentence structure.

Without any preliminary steps each pupil in a Seventh B Grade was asked to select one of the following topics and write a composition upon it:

My Happiest Day
My Club
How I Earn Money

My First Day at School
A Day on the Playground
Things I Like to Make
What I Mean to Do This Summer
The Country of My Birth
The Best Moving-Picture I Ever Saw

These papers were then corrected solely with reference to sentence structure. All other errors were passed over. It immediately became apparent that two types of sentence error were being made in this grade: (1) two separate sentences were treated as one; (2) a clause or other subordinate part was considered a sentence. To indicate errors of the first type a check (√) was placed in the margin, and for errors of the second type a cross (×) was used. The results were then tabulated as shown on the accompanying chart (Fig. 20).

Examples of Themes. — The following examples will serve to illustrate the plan of marking individual papers and also to indicate the character of the work done. The first two compositions exhibit extreme cases of the two kinds of sentence errors. The third composition was the best one submitted.

Pupil No. 17.

My Club

The club which I am in is called the Gas Engine club
√ we learn about the Gas Engine and how to run an auto.
√ √ Mr. —— is the director of the club it is a good club there are all kinds of clubs to join which are also fairly good
√ Mr. —— made a wooden model of an inside of a automobile to show how it works and he also made a little gas engine which he shows us different things about
√ some times we write about the Gas Engine.

Name of Pupil	Length of Comp.	Error 1 — Two or More Sentences Treated as One	Error 2 — Parts of a Sentence Considered as a Whole	No. of Errors
Boys				
No. 1	A	√ √	×	3
2	S	√ √		2
3	L	√ √ √ √		4
4	L	√		1
5	A	√ √ √		3
6	A	√ √ √ √		4
7	A	√	× × ×	4
8	L	√ √ √		3
9	A	√ √	×	3
10	L	√ √ √ √ √ √	× ×	8
11	L	√	× × × × ×	6
12	L	√ √ √ √ √ √	×	7
13	S		×	1
14	L		× × × × ×	5
15	A		×	1
16	L	√	× ×	3
17	A	√ √ √ √ √		5
18	A	√ √ √ √ √		5
Girls				
19	L		×	1
20	A		× × ×	3
21	A	√		1
22	L			0
23	A			0
24	A			0
25	L	√	×	2
26	A			0
27	L	√	× × × × ×	6
28	L	√ √	×	3
29	A	√	×	2
30	S			0
31	A	√		1
32	A		× ×	2
				89

A — Average Length (about 100 words)
L — Longer than A
S — Shorter than A

No. of pupils making Error 1 — 21
No. of pupils making Error 2 — 17

Fig. 20

Pupil No. 11.

A Day on the Playground

× One day when I had nothing to do. I went to
× Number Nine School playground. And when I came there I was chosen for a baseball team. We played
× for about three hours. And we won the first game of the season.
× After the game was over. I went to see how the boys were swimming. Then we went on the teeters.
✓ It was about six o'clock on our way home we went in the playground house and we saw the boys making all
× kinds of baskets. And the girls were knitting for the soldiers.

Pupil No. 24.

My Happiest Day

My happiest day was April twenty-eight, when my brother only seventeen years of age, whose wages are low and who works hard bought his "Liberty Bond" without telling mother that he would buy one.

When he came home he told us that he had a surprise for us. Then when he drew his hand out of his pocket, he held up the paper flag that showed he bought a Liberty Bond.

This was my happiest day because I thought of my brother as a patriot and willing to help the U. S. A. at any time.

The preceding analysis of compositions is really a diagnosis of the condition of individual pupils in a class with reference to a specific error in composition. To remedy the ills revealed the following drill lesson was given.

LESSON PLAN — COMPOSITION — SEVENTH B GRADE

Aim: To develop the sentence sense.

LESSON TYPE. — DRILL LESSON WITH SOCIALIZED ELEMENTS.

Time Schedule. —

Review	12 minutes
Assignment	23 minutes
Silent Study	25 minutes

Review. — The compositions, bearing the teacher's check marks, were distributed to the class and comment was offered upon their neatness and the wide range of topics chosen. The teacher told the pupils that the compositions had been marked with reference to correct sentence structure only. She then wrote on the blackboard the following quotation from one of the papers:

One day when I had nothing to do. I went to Number Nine School playground. And when I got there I was chosen for a baseball team.

The pupils were asked to explain the sentence error in the quotation and the statement was finally elicited that parts of sentences were used as if they were whole sentences. A volunteer was allowed to correct the errors. The teacher indicated what mark she had used on the papers to show this error and called for a showing of hands as to how many members of the class had made it.

She then wrote the following quotation:

I get up at five o'clock in the morning to sell papers when I get through I come to school.

The pupils quickly discovered that this quotation contained the opposite error; two sentences had been considered as if they were one. The correction was made. The teacher showed the mark on composition papers to indicate this error.

Two pupils who had made no errors in sentence structure were then allowed to read their compositions aloud while the class counted the number of sentences used in each.

Assignment. — The teacher had previously prepared parts of two stories. The first one read as follows:

A Fire

Thundering along the avenue came the fire engine, its gong clanging wildly. A trail of bright sparks marked its passage down the darkened street. The horses, straining eagerly forward, made the heavy engine bound over the pavement as if it were a child's cart. Men and women moved by the noise and excitement hurried after the firemen.

As they turned the corner flames could be seen darting from the windows of a blazing factory.

This story instead of being presented to the pupils in the form above was written upon seven slips of paper.

(1) thundering along the avenue
(2) came the fire engine
(3) its gong clanging wildly
(4) a trail of bright sparks marked its passage down the darkened street
(5) the horses straining eagerly forward made the heavy engine bound over the pavement
(6) as if it were a child's cart
(7) men and women moved by the noise and excitement hurried after the firemen as they turned the corner

flames could be seen darting from the windows of a blazing factory

It will readily be seen that slips 4 and 5 contain whole sentences, slip 7 contains two sentences, and the other slips contain parts of sentences to be combined with one another or with some whole sentence.

The second story prepared was treated in the same way.

A Surprise

Yesterday the spring sunshine seemed so inviting that I found it impossible to remain indoors. Putting on my hat I went for a walk in the park. | The grass was soft and green | and the tiny red leaves just pushing out on the tips of the maples delighted the eye with their delicate tracery. |

On the broad cement walk of the park some boys were playing marbles. | As I approached | they suddenly jumped to their feet.

(Divisions for written slips are indicated by vertical lines.)

The eight children whose papers indicated the least need of assistance in sentence structure were then called to the front of the room. One of them was given a space at the blackboard. The remaining seven were each given a slip for the story " A Fire," the slips being numbered in their right order. Pupil No. 10, whose work on the preceding composition was very poor, was allowed to make the " Key Chart " for the class.

The pupil having the first slip of the story read it. The class decided whether the part read constituted a sentence, a part of a sentence, or two sentences. Any one reaching a decision stood. The pupil having the slip called some one to

answer, and the answer was accepted or rejected. If the words read did not make a sentence they were laid aside until the part appeared with which they could be combined. As fast as a whole sentence appeared it was given to the pupil at the blackboard, who wrote it for the class. The pupil in charge of the " Key Chart " then copied it on paper that it might be preserved in permanent form. In this way this very poor pupil received some individual drill. The key chart would be correct in all probability as this pupil was merely copying sentences placed on the board by a superior pupil. The fact that the key chart was actually to be employed furnished an incentive for careful copying.

When the first story had been used the same procedure was followed with the story " A Surprise," but the personnel of those taking part was changed.

After all the slips had been used and both stories were on the blackboard, they were read aloud, another child checking up the key charts to make sure that they were correct. The children were asked to summarize their ideas about sentences and such replies were elicited as, " A sentence makes good sense," " It sounds right as a sentence," " It expresses a complete thought." They also decided that such words as *and*, *but*, and *so* do not properly begin sentences as they are connecting words and should be used to connect parts.

As a preliminary to the study period the pupils were asked if they thought either of the stories was a finished one. They concluded that there was more to tell in each case, and the problem became, " Complete one of the stories and in so doing use correct sentence structure." They were then shown the assignment for silent study.

Silent Study:

I. *Minimum.*

(*a*) Choose one of the stories. Copy on ink paper the paragraph given, dividing it into sentences. (The teacher had previously copied both stories on a covered blackboard, omitting all capitals and punctuation marks.)

(*b*) Write on pencil paper another paragraph of not less than five sentences, completing the story that you have chosen.

II. *Average.*

Re-read your new paragraph to make sure that each one of the sentences is correct in form. Then copy this original paragraph on the ink paper as part of the story you have chosen.

III. *Maximum.*

(*a*) Find a paragraph in " The Golden Fleece " which seems to you to contain good sentences. Tell the number of sentences in the paragraph. Copy one long sentence and one short sentence from the paragraph.

(*b*) When you have completed the entire assignment take the " Key Chart " and correct the first paragraph of your story.

Pupil Grouping. —

Minimum	5
Average	19
Maximum	6

Name of Pupil	Error 1 — Two or More Sentences Treated as One	Error 2 — Parts of a Sentence Considered as a Whole	Number of Errors
Boys			
No. 1			0
2		×	1
3			0
4			0
5			0
6			absent
7			absent
8			0
9			0
10	√	×	2
11			0
12		×	1
13			0
14			0
15		× ×	2
16		×	1
17	√ √		2
18		×	1
Girls			
19	√		1
20			0
21	√		1
22			0
23			0
24		×	1
25	√	×	2
26			0
27		× ×	2
28			0
29			0
30			0
31			0
32			0
			17
No. of pupils making Error 1 — 5		No. of pupils making Error 2 — 9	

Fig. 21.

Active Supervision during the Silent Study Period. — During the silent study period in the foregoing lesson it was observed that four pupils did not understand the assignment and needed further assistance. Pupil No. 3 started to copy the given paragraph of each story instead of choosing one as the assignment directed. Pupils 8 and 20 were discovered writing the same given paragraph twice, once on ink paper and once on pencil paper. This showed extremely careless reading of the assignment and suggests how carefully pupils must be trained to read directions. Pupil No. 26, a pupil of the superior group, explained what the given paragraph meant instead of continuing the story with another paragraph. Even after careful and detailed preparation, vigilance on the part of the teacher is necessary to prevent loss of time, to insure careful reading, and to develop common sense in the pupils when dealing with a lesson assignment.

The qualitative analysis of the work of the class during the silent study period is revealed by the facing chart (Fig. 21).

Of course such results are temporary in character. It would be absurd to infer that the pupils of this class will forever after avoid the sentence errors upon which their attention was focused during this particular lesson, but such a lesson given whenever the class begins to show carelessness in this matter of sentence structure will perhaps help to establish a correct sentence habit. For ten-minute drills to be used in this connection see Chapter VII, page 168.

Supervising Written Composition. — The following series of lessons is typical of the usual procedure to be followed in supervising the production of a composition.

LESSON PLANS — COMPOSITION — EIGHTH A GRADE

Problem. — To write an autumn story for the November issue of the school paper.

Announcement of general topic to the class . Sept. 29 — 5 min.
Special topics suggested by the pupils . . Sept. 30 — 5 min.

A Nutting Expedition
The Happy Harvesters
The Fairy Leaves
An Autumn Adventure

(Each pupil was urged to select an individual title for his composition and to plan his story accordingly.)

Preliminary language form lessons . . . Oct. 3, 6 — 50 min.
Discussion of what makes a story interesting Oct. 7 — 10 min.

Characters
Plot
Description
Conversation

Composition Day . . . . . Oct. 8 — 60 min.
Discussion of compositions . . . . . Oct. 10 — 25 min.

LANGUAGE FORM LESSON I October 3

Aim: To recall and apply the rules governing the writing of a conversation.

LESSON TYPE. — INDUCTIVE.

Time Schedule.—

Introduction	5 minutes
Assignment	20 minutes

Silent Study	20 minutes
Verification	5 minutes

Introduction. — Pupils were asked to compare page 22 of "The Childhood of David Copperfield"[1] with page 25, and tell at a glance which they thought contained the more interesting part of the story. The pupils decided upon page 25 because it contained conversation. The fact that conversation is one factor which helps to make a story interesting was emphasized. Other pages containing conversation were found and the teacher then asked how it was possible to locate the conversations in the book so readily. The pupils gave such answers as: "The page is printed differently"; "The page looks broken in spacing"; "Quotation marks are used"; etc. The pupils decided that if conversations were to be used by them to make their stories interesting it would be necessary for them to learn how to punctuate and arrange a conversation.

Assignment. — The pupils stated as the special problem of the lesson: "What punctuation must be used in a conversation?" (This topic had already been taught to the class in a lower grade so one lesson served to recall the solution of the problem.)

Six magazine clippings were given out to six pupils. Pupil No. 1 copied his clipping upon the board, the other pupils watching. All punctuation was inserted by Pupil No. 1 in colored chalk. The clipping read:

"How can you do business in this way?" the old man asked anxiously.

Pupil No. 1 then called upon the members of the class to tell why the printer had used the interrogation mark, the

[1] Newson and Co. New York, 1898.

period, the quotation marks. The teacher called special attention to the particular words inclosed in the quotation marks, and also to the position of the interrogation point with reference to the quotation marks.

Pupil No. 2 then copied her clipping, which read:

"Oh, we can keep on selling a long while," the girls answered with a smile.

The same procedure was followed as with clipping 1, the point of emphasis being the comma at the end of the quotation.

The clipping copied by pupil No. 3 read:

"I don't believe I need a lecture," Fred gasped, throwing up his hands, "but I have to admit that I am in a leaky boat."

This quotation, the so-called "broken quotation," needed special study.

Clipping No. 4 read:

"You're a wonder!" she exclaimed.

The only new step involved here was the use of the exclamation point and its position with reference to the quotation marks.

As all the necessary points involved in the punctuation of direct quotations had now been covered, Pupil No. 5 was allowed to copy his clipping, omitting all punctuation. As soon as he had finished all pupils who knew how to punctuate the copy stood, and Pupil No. 5 called upon various members of the class to insert different marks. The same procedure was followed by Pupil No. 6. The clippings used in this way read as follows:

"Haven't you time to go home with me?" Victor asked. "We live just east of these woods."

Bob looked at his watch. "If we hurry I'll probably have time," he said.

"How did your daughter pass her examinations?" asked one mother of another.

"Pass!" was the answer. "She didn't pass at all. Perhaps you wouldn't believe it but they asked that girl about things that happened long before she was born!"

(The collection of material similar to that used in this assignment necessarily requires an expenditure of the teacher's time, but the lesson becomes more vivid and striking because clippings from actual stories have been used rather than sentences written in a textbook merely for the purpose of instruction.)

Various pupils now stated in their own words the rules governing the punctuation of direct quotations.

Silent Study:

I. *Minimum.*

Copy and punctuate the following conversation: (Conversation written on the blackboard without punctuation.)

He gave such a start when I put my hand upon his shoulder that he made me start too

You come upon me he said almost angrily like a reproachful ghost

I was obliged to announce myself somehow I replied Have I called you down from the stars

No he answered No

Up from anywhere then I said taking my seat near him

I was looking at the pictures in the fire he returned

But you are spoiling them for me said I as he stirred it quickly with a piece of burning wood striking out of it a train of red-hot sparks that went careering up the little chimney and roaring out into the air

You would not have seen them he returned

II. *Average.*

Write a conversation of at least four speeches, between two people who have been watching an aeroplane.

III. *Maximum.*

Write on the blackboard a list of all the expressions you know that can be used to prevent constant repetition of *he said* and *he asked.*

Pupil Grouping. —

Minimum	1
Average	23
Maximum	5

Verification. — The minimum assignment was corrected by the pupils themselves, after the correct punctuation had been inserted on the blackboard by a pupil who was permitted to use the original " David Copperfield " as a guide.

The lists on the blackboard (maximum assignment) were read and criticized.

The pupils were then instructed to save their papers in order that the conversations written as the average assignment might be used during the review period of the next composition lesson.

LANGUAGE FORM LESSON II October 6

Aim: To recall and apply the rules governing the writing of a conversation.

LESSON TYPE. — INDUCTIVE.

Time Schedule. —

Review	12 minutes
Assignment	20 minutes
Silent Study	15 minutes
Verification	3 minutes

Review. — This part of the lesson was based on the average assignment of the preceding lesson. Three pupils were asked to copy their conversations on the blackboard. The pupil who had only completed the minimum assignment of the preceding lesson was also sent to the board and told to write a conversation of four speeches. The pupils at their seats exchanged papers and corrected one another's work, requesting assistance from the teacher when in doubt. The work at the board was then criticized by the class.

Assignment. — The class was told to find a page of conversation in " The Childhood of David Copperfield " and to notice its appearance as compared with a page of description. The pupils discovered the frequent indentations in the former and the problem then became, " How should a conversation be divided into paragraphs? " Observation of printed pages led the pupils to conclude that a new paragraph is made every time the speaker changes.

Three pupils were then asked to stand and carry on a conversation upon a topic suggested by the class. The topic " Our

Clubs" was chosen. One pupil recorded the ensuing conversation on the blackboard in composition form, while the others recorded it on paper. The pupils were instructed to make a new paragraph every time the speaker changed, and as different speakers were actually conversing the point was easily impressed. After eight minutes the conversation was stopped and the written work was corrected, the record on the blackboard being used to illustrate correct form. The recorded conversation read:

"What club do you belong to?" asked Sadie.

"I belong to the Wildflower Club and I find it very interesting," said Jennie. "At the last meeting we learned two new flowers."

"The Aero Club is the one I belong to," said Jacob. "We are making models of aeroplanes."

"I think I would like to do that," said Sadie. "May girls join that club?"

"No," said Jacob.

When the work had been corrected for paragraphing the teacher criticized the repetition of the word *said*, whereupon *replied* and *remarked* were suggested as substitutes.

The pupils were then asked to formulate the answer to their problem and the statement was given: "In writing a conversation make a new paragraph every time the speaker changes."

Silent Study:

I. *Minimum.*

Copy the following, dividing it into paragraphs and punctuating it:

Goodnight young Copperfield said Steerforth I'll take care of you You're very kind I gratefully returned I am very much obliged to you You haven't a sister have you said Steerforth yawning No I answered That's a pity said Steerforth If you had one I should think she would have been a pretty timid little bright-eyed sort of a girl I should have liked to know her Goodnight young Copperfield Goodnight sir I replied.

II. *Average.*

Compare your work with the original, " The Childhood of David Copperfield," page 70, and correct errors.

III. *Maximum.*

Find a partner who has finished Part II and write with him a question and answer conversation on the blackboard.

Pupil Grouping. —

Minimum	5
Average	21
Maximum	3

(Pupil No. 3, maximum assignment, being unable to find a partner, imagined he had one and wrote both questions and answers.)

Verification. — The majority of the class had already verified their work in the average assignment. The five papers of the minimum group were given to a maximum pupil who volunteered to correct them in outside time. The work at the board was read and briefly criticized.

Factors of Study Employed. — In both of the language form lessons here given, the problem to be solved was definitely recognized by the pupils. Material was examined, previous

knowledge was recalled and organized, and as a result rules were formulated. The factor of study receiving the greatest emphasis was that of the application of these rules to new situations.

Composition Day — October 8

On composition day the entire period was devoted to the writing of the compositions. Pupils were required to write a first draft, correct it themselves, copy, and re-read. The majority of the class needed the sixty minutes allowed. For those who finished within the allotted time books and magazines were provided and the remaining minutes were spent by them in silent reading.

Discussion of Compositions — October 10

At least one day should elapse between the writing of a composition and its discussion with the class. This permits the teacher to read and classify the compositions as superior, average, or inferior.

In the exercise here described the teacher read to the class five compositions selected for merit. Authorship was not disclosed. The pupils were then allowed to vote by number for the composition which should be offered for publication in the school paper. Ballots were in written form, and reasons for choice were required. In this way the best story from the pupils' point of view was determined and its points of excellence noted. In this instance Story No. 5 was chosen and the ballots indicated such points of excellence as:

"It has a good plot."

"The characters are interesting."

"It has a happy ending."
"There is conversation in it."

Story No. 5 read as follows:

An Autumn Adventure

James Gray was a young man who was very fond of out-door life. He used to like to take long walks through the woods in the autumn. He knew bird calls and how to attract the wild animals.

One day in October he took his camera and went for a long walk in the woods. Soon he came to an old deserted cabin that some hunters used to use. Beside it was a young oak tree and on one branch of it there was a squirrel with a nut in his mouth. Quickly James took his camera and took a picture. He then hurried home to develop the film and see if the squirrel had taken well.

To his great surprise when he developed the film there was a face on it. It was the face of an old man looking around the corner of the cabin. James decided to go back the next day and see who was there.

When he reached the hut there was no one there, but there were some crackers on the table and a blanket in one corner, so he thought that he would wait. Presently an old man came in. He was dressed in old worn clothes and had a long beard. He seemed surprised to see James.

"Who are you and what are you doing here?" asked James.

"Long ago," said the old man, "I lived in the town. One day some money was stolen from the bank and people said I took it so I ran away."

"Why have you come back?" asked James.

"I am old and poor," replied the old man. "I knew about this cabin and I thought I could live in it through the winter."

"Did you take the money?" asked James.

"No," answered the man.

"Stay here," said James, "and I'll see if I can help you."

James went into town to a lawyer and inquired about the old robbery. The lawyer told him that the man who had really

robbed the bank had been captured, so James went to the old man and told him that he was safe and that he might find work in the town.

The remaining four superior compositions were posted on the class bulletin board as examples of good composition. The papers of average excellence were merely given a composition scale rating and returned to the pupils to be preserved in an envelope used for that purpose. The compositions considered inferior were not only rated by scale but were corrected in detail, the more serious faults being made the subject of individual conferences.

CHAPTER VI

GRAMMAR

Evaluating the Content of Technical Grammar. — Since we no longer believe that "mental discipline" constitutes in itself a reason for the pursuit of certain studies, every subject of the school program must show a content value if it is to retain an honored place in courses of study. We no longer hope to develop general powers of retention, concentration, and the like by employing long and wearisome exercises without practical or æsthetic value in themselves. In accordance with new standards, much of the formal technical grammar previously taught as a matter of course is disappearing and only that portion is being retained which can return an affirmative answer to the question, "Does this contribute toward better oral or written expression?"

Certain grammatical facts supply for oral English the reason why one form is correct and another incorrect; consequently a knowledge of these facts provides the pupil with a test of correctness although the knowledge alone does not guarantee the everyday use of correct forms. Certain other grammatical facts are of assistance to the pupil in his efforts to achieve correct sentence structure, exactness in expression, and variety in the forms of expression. Teachers and pupils alike have the right to demand that all technical grammar which does not promote one of these ends shall be rigidly excluded from the English class.

The illustrative lessons included in this chapter may serve as examples of the application of this evaluating principle in the selection of grammatical topics. A knowledge of prepositional phrases enables a pupil to extend and vary his use of modifiers; therefore the functions of the prepositional phrase present a valuable field for study. The parsing of a preposition is, however, a useless process and the time spent in such an exercise is time wasted. The synopsis of the tenses of a verb, taught through the sentence method, becomes a tool which helps a pupil to express time relations more exactly and preserve the sequence of tenses in involved sentences; the conjugation of a verb, on the other hand, is practically valueless to English. Hence common sense dictates that only the former shall be brought to the attention of the class.

Incidental Grammar of Doubtful Value. — The sweeping statement is sometimes made that all grammar should be taught incidentally during the composition period. This is doubtful procedure. Incidental teaching is usually accidental teaching, without form and void. Having determined from a strictly utilitarian standpoint what topics in grammar shall be taught, the teacher will do well to present these as grammar lessons, making their relation to the problems of oral and written composition as clear as possible but avoiding a confusion of aims as far as the immediate outcome of the lesson is concerned. The following lessons show how the Supervised Study method may be applied in this branch of English.

LESSON PLAN — GRAMMAR — SEVENTH B GRADE

Aim: To teach the adverbial prepositional phrase as a group of words performing a function similar to the adverb.

LESSON TYPE. — DEDUCTIVE.

Time Schedule —

Review	10 minutes
Assignment	12 minutes
Silent Study	20 minutes
Verification	8 minutes

Review. — The teacher had prepared eight cards, each bearing one of the following adverbs:

away	soon	eagerly	very
everywhere	yesterday	thoroughly	almost

One pupil was appointed chart-keeper and was assigned a space at the blackboard. The cards were then distributed to eight pupils, who came to the front and faced the class. Pupil No. 1 gave a sentence containing the adverb on his card. All pupils who could name the adverb used and tell its kind indicated the fact by rising. Pupil No. 1 called upon someone to answer. When the correct answer was given the sentence was written on the blackboard by the chart-keeper and the adverb underscored. After each of the eight adverbs on the cards had been used in this way, the pupils were asked to give the definition of an adverb previously learned and the answer was obtained, " An adverb is a word that tells *how*, *when*, *where*, or *how much*.

Assignment. — The following type sentence was written upon the blackboard.

The woman was sitting on the porch.

The teacher eliminated from further consideration the words *woman* and *was sitting* by questioning the pupils as to their use in the sentence. The group of words *on the porch* was then unaccounted for and the problem became: "What is this group of words?" The teacher underscored the group with colored chalk and asked, "What does it tell?" The pupils decided that the group of words told "where the woman was sitting" and made the deduction that since *on the porch* tells *where*, it is used as an adverb. Questioning established the difference between adverbs previously studied and the group of words under consideration. The teacher then asked what name could be given to this expression and obtained such answers as "adverbial group," "adverbial sentence," "adverbial phrase." The error in the second term was pointed out and the name adverbial phrase finally accepted.

The attention of the pupils was called to the following sentences:

The ship sailed before sunrise.
After dinner we took a long walk.
I left the office at noon.
An automobile was standing before the house.
The messenger spoke in an excited manner.
On the bank grew many wild-flowers.
The flag was flying at half mast.
The scout pitched his tent near the waterfall.

The phrases were discovered, the question "What does it tell?" applied to each, and each was underscored with colored

chalk. The teacher and pupils worked together during this part of the assignment.

Silent Study:

I. *Minimum.*

(*a*) Select all the adverbial phrases in the following sentences and tell what each tells.

1. Near the door stood a tall Indian.
2. We enjoy skating on smooth ice.
3. During the long summer evenings we sit on the shore and tell stories.
4. She moved in a stately way.

(*b*) 1. Write a sentence containing an adverbial phrase that tells *when*.

2. Write a sentence containing an adverbial phrase that tells *where*.

Underscore the phrases.

II. *Average.*

Copy the following paragraph and underscore all the adverbial phrases.

Early in the morning we went to the wharf and launched our frail craft. The sun was just rising above the horizon and its long rays made a sparkling path across the lake. Our canoe sped silently through water so calm that its glassy surface was broken only by the ripples we left in our wake.

III. *Maximum.*

Fill the blanks in the following sentences with adverbial phrases.

(*a*) We built a fire ——.

(*b*) —— came the soldiers.
(*c*) —— the foreman called the workmen ——.
(*d*) The little girl danced ——.

Pupil Grouping. —

Minimum	4
Average	20
Maximum	8

Verification. — Where the study assignment involves definite and uniform answers as in a grammar lesson the verification may take the form of correcting the papers. The teacher will thus be saved some of the drudgery attendant upon correcting English papers and at the same time the class will derive profit from the process of verifying the work. Papers may be exchanged if the teacher so desires. In the present lesson the teacher announced that she herself would correct the second answer (Minimum Assignment — *b*) on every paper. Answers to other questions were given orally, each child correcting his own work. As only eight children had finished the maximum assignment these children were allowed to read their answers to this question, the teacher correcting any errors that appeared. Pupils in the Minimum and Average groups thus received the benefit of this part of the work, although they had been unable to accomplish the work of the maximum assignment.

Factors of Study Employed. — This lesson was clearly of the deductive type. The problem was that of classifying a new group of words, the adverbial phrase, by means of the definition of an adverb previously accepted. In addition to the recognition of the problem, such factors were involved as the collection of data from previous experience, the comparing and

selecting functions leading to the formulation of a judgment, and the testing of the resulting judgment by application to similar cases. There is little provision in the lesson for the exercise of individual initiative.

Grammatical Idea vs. Grammatical Forms. — Because technical grammar offers such a clearly defined body of material, the teacher has constantly to guard against teaching forms unassociated with ideas. In the following lesson the table of tenses could be readily memorized and glibly repeated by eighth grade pupils, but the table learned by rote is valueless. On the other hand, when the tense ideas which it represents are properly understood in their sentence relationships, the synopsis of the verb offers great assistance in the exact expression of time sequence.

LESSON PLAN — GRAMMAR — EIGHTH B GRADE

Aim: To teach the synopsis of a verb.

LESSON TYPE. — INDUCTIVE.

Time Schedule. —

Review	5 minutes
Assignment	20 minutes
Silent study	20 minutes
Verification	5 minutes

Review. — The lesson was opened with a rapid review of the principal parts of verbs, using prepared cards. (Fig. 22.)

The teacher held the cards one by one before the class, calling upon various pupils to recite the principal parts of the verb indicated. This card device is familiar to teachers of arithmetic. It can be used to advantage in grammar wherever

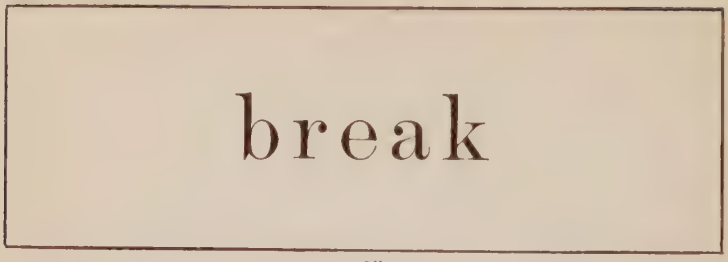

FIG. 22.

the subject matter is such that automatic skill on the part of the pupil is desirable.

Assignment. — The teacher wrote the following sentences upon the blackboard:

I went to the park yesterday.
I am going to the park to-day.
I shall go to the park to-morrow.

The pupils readily detected the fact that the difference in thought in these sentences lay in the different time relation expressed, and the words *past*, *present*, and *future* were placed before the first, second, and third sentences respectively.

The teacher then erased from the sentences the words *yesterday*, *to-day*, *to-morrow*, and asked the pupils if the sentences still retained the past, present, and future time ideas. The pupils observed that such was the case and reached the conclusion that the time idea was contained in the verb. The word *tense* was now given to the class and the problem was stated: What are the different tenses of a verb?

The following blackboard chart was shown to the class.

Tense Names	Past	Present	Future

Fig. 23.

The teacher explained that while there are only three great divisions of time, there are various tense forms in each to express different shades of meaning. In the division labeled "past" the following sentences were then written:

(*a*) I wrote the letter last week.
(*b*) I had written the letter before I heard the news.
(*c*) I was writing the letter when he entered the office.

The attention of the class was called to the fact that "wrote," "had written," and "was writing" all express action taking place in past time but that each form indicates a slightly different time relation. The pupils discovered that "had written" showed the action completed in the past, while "was writing" represented the action as going on in the past. The terms *simple*, *completed*, *progressive* as names for these tense forms were placed in the appropriate position on the chart.

Sentences illustrating similar tenses in the present and future time division were suggested by the pupils and written on the chart, the verb "write" being retained throughout. In every case the exact time idea expressed was discussed.

The completed chart stood as follows:

	PAST	PRESENT	FUTURE
Simple	I *wrote* a letter last week.	I *write* letters.	I *shall write* the letter soon.
Completed	I *had written* the letter before I heard the news.	I *have written* two letters to-day.	I *shall have written* to all my friends before the steamer reaches land.
Progressive	I *was writing* the letter when he entered the office.	I *am writing* a letter to my uncle.	I *shall be writing* letters to-morrow afternoon.

FIG. 24.

An outline like the one given below was then written on the blackboard, the verb forms being filled in by the pupils after reference to the preceding chart. The term "synopsis" was explained.

Synopsis of Tenses [1]

Verb — Write

PAST

Simple	I wrote
Completed	I had written
Progressive	I was writing

PRESENT

Simple	I write
Completed	I have written
Progressive	I am writing

[1] The synopsis of tenses and general method of development used in this lesson are taken from Mason D. Gray's "Grammar Lessons for Junior and Senior High Schools." Board of Education, Rochester, N. Y., 1919.

FUTURE

Simple	I shall write
Completed	I shall have written
Progressive	I shall be writing

The pupils were led to discover inductively that completed tenses are made by combining some form of the auxiliary "have" with the past participle of the main verb, and that progressive tenses are made by combining some form of the auxiliary "be" with the present participle. The class was now ready for the silent study assignment.

Silent Study. — During the study period the chart and the outline of the assignment were in plain view and the pupils were encouraged to look to them for assistance in solving the new problems presented. In this study period the object was not to test the pupil's memorization of verb forms but to lead him into further application of the principles there discovered.

I. *Minimum.*

(*a*) Learn by heart the synopsis of the verb "write" from the blackboard outline. Be sure to learn the names of tenses as well as the tense forms.

(*b*) Make a chart to illustrate tense ideas, using forms of the verb "send" in sentences.

II. *Average.*

(*a*) Use the following in sentences.

1. Present completed tense of *made.*
2. Past progressive tense of *read.*
3. Future simple tense of *leave.*
4. Past completed tense of *bring.*

(*b*) Make a list from the following selection of five verbs representing five different tenses. Name the tense used in each case.

Father frequently endeavors to inculcate in ten-year-old Harry a love for things historical. Last evening the following conversation took place.

"What ancient ruler was it who played on the fiddle while Rome was burning?"

"Hector, sir."

"No, not Hector. Hector was a Trojan prince. Achilles had killed Hector long before the founding of Rome. Try again."

"Was it Duke, sir?"

"Duke? You are not thinking, Henry."

"Then it was Nero. I knew it was somebody with a dog's name."

III. *Maximum.*

Find in your history three sentences illustrating three different verb tenses. Write the sentences on the blackboard.

Pupil Grouping. —

Minimum	0
Average	32
Maximum	4

Verification. — Pupils recited in concert the synopsis of the verb "write" without looking at the blackboard outline. Answers were given for the average assignment and sentences written on the board by the maximum group were corrected. Papers were then collected so that the teacher might correct the (*b*) part of the minimum assignment for all the pupils, and at the same time inspect the work accomplished under the average assignment.

Factors of Study Employed. — The recognition of the problem, the collection of data, and the organization of ideas were important factors in this lesson. Memorizing became prominent as a means of rendering useful in future situations the knowledge acquired during the assignment. Definite provision was made for the application of such knowledge in the assignment for silent study.

CHAPTER VII

SPECIAL KINDS OF SKILL IN ENGLISH

Progress in any field of study demands the mastery of special kinds of skill peculiar to the nature of the study itself. The mathematician, for example, would find himself constantly hampered if his knowledge of the multiplication tables did not function automatically. Since Supervised Study aims to render pupils independent and self-directing, each subject of the school program must be scrutinized to determine just what reactions should be automatic, just what tools afford most assistance, just what permanent acquisitions the subject should contribute to the mental life.

Community Needs in English. — The special kinds of skill to be developed in English are determined by the desirable objectives to be attained, and these in turn are determined by our community life. The junior high school is rapidly becoming the people's high school. The percentage of pupils completing the ninth year is constantly rising where junior high schools have been established. The pupil, then, who is graduated from a junior high school should be possessed of that equipment in English which the average citizen requires, and an inquiry into the nature of such requirements will establish the objectives and largely determine the special kinds of skill to be developed. From a community standpoint a junior high school graduate should be able to do all of the following:

To read a newspaper intelligently.

To carry on a conversation, relate an experience, or defend an opinion in correct and adequate English.

To write a letter correct in form and suitable in content.

To judge the worth of a book through a sufficient acquaintance with good literature.

Special Skills to Be Developed in English. — As necessary aids to the pupil in attaining these objectives, the following kinds of skill will suggest themselves:

(*a*) Skill in the mechanical process of reading.
(*b*) Automatic use of correct speech forms.
(*c*) Skill in the use of words — the enlarged vocabulary.
(*d*) Skill in the use of the dictionary.
(*e*) Skill in recognizing the sentence in composition — sentence sense.

Means of Developing Skill. — The development of skill is largely a matter of drill, and drill implies repetition with attention to the subject in hand. Mere repetition is not enough to secure desirable results. Unless the attention is focused upon the object of the drill exercise, nothing is gained. Drill exercises, consequently, should be brief and varied in character, but they should be of daily occurrence if real facility is to be acquired. Ten minutes of the English period (see lesson plans, pages 14–16) may well be devoted to the attainment of skill in one of the lines indicated. The devices given below are merely suggestive of the work to be done in this respect.

Skill in Reading. — If skill in the mechanics of reading has not been acquired in the elementary school, but little can be done in the junior high school. Where curves of rate and

comprehension in silent reading have been plotted for city systems but little variation in rate is indicated after the sixth grade, although the comprehension line continues to register progress. Fortunately the word-by-word reader has almost disappeared from our midst, but every class contains pupils who read too slowly. In order that rate of speed in silent reading may be increased, pupils should be encouraged to take in at a glance as large a unit of thought as possible, and to help pupils to acquire skill in this field the following exercises may prove valuable.

(1) A pupil is sent to the board with a list of sentences furnished by the teacher. The class stands and faces away from the blackboard. The pupil at the board writes the first sentence. The command "About face" is given sharply by the teacher and after the first glance by the pupils the sentence is erased. All who cannot tell what was written take seats. After one or two pupils have been called upon to restate the sentence, all stand and the exercise is repeated with another sentence. Each sentence should contain one more word than the preceding until a nine-word sentence has been reached. As the sentences increase in length pupils should not be required to repeat the exact words but to tell the thought, as the object of the exercise is not drill in verbal memory but drill to increase speed in reading. The following sentences constitute one exercise:

Alaska is beautiful in summer.
Huge waves battered the helpless ship.
The aeroplane hovered above the church steeple.
My master commanded me to return with you.
At noon the jungle shows few signs of life.
Crowds gathered at the wharf to welcome the soldiers.

(2) Every pupil is supplied with the same reader. The teacher begins to read a paragraph orally, the pupils following silently. At an unexpected place the teacher stops, allows two or more seconds for the silent reading of the next sentence, and then gives the command "Close books." All pupils who can give the thought of the sentence stand, and one or more pupils are called upon. This exercise may be repeated, varying the number of sentences to be read silently by the pupils in a given time. A pupil may also be allowed to do the oral reading instead of the teacher.

Pupils should also be encouraged when attending moving pictures to practice reading the explanatory insets very quickly. Such insets are usually gauged in time for comparatively slow readers and the pupils will enjoy trying to finish the reading in less than the time allowed on the screen.

In addition to exercises for increasing the rapidity of silent reading, constant practice should be afforded in analyzing the thought of a paragraph or short article through a single reading of its content. Where all members of a class subscribe to the "Literary Digest" or the "Independent," short magazine articles may be made the basis of ten-minute drills in thought getting. News items and editorials in the daily newspaper may be used for a similar purpose if pupils are notified in advance to provide themselves with copies.

Automatic Use of Correct Speech Forms. — This subject has already been treated under Corrective English (page 42). The ten-minute drill should be used as frequently as possible to make automatic the use of correct forms after the particular errors of a class have been discovered. Correct speech games are most effective for this purpose and a useful collection of

these has been published.[1] In every case where a correct speech game is used its exact purpose should be thoroughly explained to the class. Games and exercises similar to the following may be devised by the teacher and the pupils.

(1) *I Saw.* One pupil stands at the teacher's desk with a collection of small articles before him. He holds one up for an instant and then quickly lays it down, calling the name of a pupil. The pupil thus called says, "I saw a pen," naming the article shown by the leader. The drill should be given very rapidly with constant repetition of "I saw" as different articles are shown.

(2) *You Were.* The teacher writes a list of places on the blackboard, as: house, theater, church, car, town, village, city. Each pupil uses one of the nouns in turn, saying, "I was in the house but you were not"; "I was in the theater but you were not"; etc. Then the formula may be reversed as "You were in the house but I was not." Pupils may add to the list of places and a leader may be allowed to point to the nouns to be used.

(3) *Pronoun Cases.* A stenciled copy of the following is distributed to each child. (The blackboard may be used when such copies cannot be obtained.)

Use the correct form of a personal pronoun in each blank:

1. —and —— took a trip together.
2. —— saw —— and ——.
3. The money was given to —— and ——.
4. —— boys are going to the circus.
5. Will —— come with —— and ——?
6. It was —— who was calling ——.

[1] Deming, "Language Games." Beckley Cardy Co., Chicago, 1914.

7. —— and —— are going to spend the day with ——.
8. —— and —— have put the tools away.
9. —— called —— girls to come quickly.
10. Don't —— think that —— and —— can do it?
11. Send —— and ——.
12. —— told the story to —— and ——.
13. —— found the books that belong to —— and ——.
14. —— know both —— and ——.
15. —— said that —— boys could have the wood.

The pupils of each row constitute a team. Those in the first row stand and each reads a sentence in turn, continuing until all sentences have been read. Whenever a pupil makes an error he takes his seat. Every pupil standing when the fifteen sentences have been read scores a point for his team. The second row proceeds in the same way. When each team has had a chance to read the sentences, the row with the highest score is considered the winner. Then all pupils who have made errors in the different rows stand and repeat the sentences.

(4) *Who, Whom.* Sentences like the following are written on the blackboard:[1]

1. —— is it?
2. —— do you mean?
3. —— did you send?
4. —— do you think it is?
5. To —— did you write?
6. —— shall you ask to see?
7. —— did you see?

[1] For lists of sentences which can be used in a similar way see Bartholomew and Hurlbut, "The Business Man's English." The Macmillan Company, 1920.

8. —— do you think you will see?
9. —— do you think will be elected?
10. —— was elected?
11. —— did they elect?
12. I do not know —— you mean.
13. I do not know —— it is.
14. I do not know —— he sent.
15. I do not know —— has been elected.

The class is told that blanks are to be filled with *who* or *whom*. One pupil is allowed to read until he makes a mistake. Any pupil detecting an error stands. From those standing a pupil is chosen to continue the reading. When the sentences become so familiar by repetition that no mistakes are made, pupils may time themselves in reading the entire list.

Skill in the Use of Words — the Enlarged Vocabulary. — No single element contributes more to excellence in reading, speaking, or writing than an extended knowledge of words; consequently, every effort should be made to aid pupils in the acquisition of a large, usable vocabulary. Generally speaking, the enlarged vocabulary is a by-product of wide reading, and those pupils who are the greatest readers will have the largest number of words at their command. Certain exercises may be given, however, with the sole aim of increasing the vocabulary.

(1) The teacher writes on the blackboard a sentence containing one new word. The pupils infer its meaning from the context, one pupil verifying with the dictionary. Several pupils use the word orally in original sentences. Others work at the blackboard. The word alone is then listed on the board and its spelling emphasized. Its derivation may be

explained by the teacher if the derivation is of interest or helpful in establishing the meaning. Care should be taken to select words which, though new to the pupils, are of usual occurrence in daily speech. The following sentences constitute the basis of a ten-minute exercise for an Eighth B Grade:

He is under *obligation* to complete the work.
We offer a *reliable* guarantee.
The box is *slightly* larger than the dimensions given.

One pupil should be appointed to keep in a class vocabulary book a list of all words used in such exercises so that the words may be reviewed from time to time.

(2) *Synonyms and Antonyms.* This exercise necessitates a collection of words for each of which a synonym and an antonym can be given. The collection may be begun by the teacher and continued by the pupils. The words should be printed upon cards of uniform size and in letters sufficiently large and heavy to be readily seen from all parts of the room. (There is usually one pupil in every class who is expert in hand printing and who will willingly undertake such work for the class.) The words may be shown one by one to the class by the teacher with such directions as:

Use this word in a sentence.
Use a synonym of this word in a sentence.
Use an antonym of this word in a sentence.

Variety in the exercise may be secured by placing all cards on the blackboard ledge and allowing a pupil leader to point out words and give directions. Again, the cards may be distributed to several pupils who will call upon members of the class to use the words. This work should be entirely oral.

The following list of words is suitable for use in an eighth or ninth grade. The pupils themselves will become interested in finding other words for which synonyms and antonyms can be given.

economy	beauty	expensive	increase	frequently
expansion	cautious	sanitary	competition	minimum

(3) Each pupil is asked to clip and bring to class a newspaper heading containing one or more new words. The clippings are given to a committee to paste on a chart. When the chart is ready it may be made the basis of several ten-minute drills. A pupil leader reads from the chart one of the headings. Members of the class explain the meanings of new words and use the words as they might have occurred in the article. Dictionaries should be used freely in this exercise as the conciseness of a newspaper heading does not always permit the meaning of a word to be gained by inference. This exercise is more difficult than (1) and should be used with older pupils. Samples of headings provided by the daily newspaper are:

CONDITIONS IN BUILDING FIELD NEARLY NORMAL
ELOQUENT PLEA FOR LEAGUE OF NATIONS
INNOVATION FOR COLLEGE TRACK MEET

In dealing with the first heading, for example, a pupil would say, "*Normal* means *regular* or *ordinary* in this heading. A sentence in the article might be: During the war people stopped building but now conditions in this field are nearly normal."

(4) To arouse interest in the matter of enlarging the vocabulary it is sometimes advisable to devote a fifty-minute

period to a vocabulary lesson. The following plan was used in an English class of thirty-five boys.

LESSON PLAN — VOCABULARY BUILDING — EIGHTH A GRADE

Aim: To show pupils the value and necessity of enlarging the vocabulary.

LESSON TYPE. — DEDUCTIVE.

Time Schedule. —

Review	15 minutes
Assignment	15 minutes
Silent Study	20 minutes

Review. — From a set of composition papers written by the class in a previous lesson the teacher made selections to illustrate both suitable and unsuitable choice of words. These selections were written on slips of paper and distributed to ten pupils. Each of the ten read his selection in turn and called upon a member of the class to give his judgment as to the wording used. Where criticism was adverse, improvements in wording were suggested. Where criticism was favorable particular words and phrases were selected for commendation. The following will illustrate the nature of the selections used:

(1) It was a very hot day in July, one of those days on which the people seek the pleasures of the cool waters of the lake. (Favorable criticism.)

(2) He ran up and started to make out the fire. (Adverse criticism.)

(3) The foreman summoned a doctor to assist the injured man. (Favorable criticism.)

(4) When a mason starts to work he has his bag of tools ready the day before he starts to work. He does this because he has many tools such as the brick-hammer, trowel, level, joiner, etc. These are only a few of the mason's tools. (Adverse criticism.)

When this part of the review was concluded the teacher read in full one excellent composition and one very poor one. The wording of both was discussed by the class.

Assignment. — The conclusion reached by the pupils at the close of the review was that a large vocabulary is essential to excellence in composition. The problem then became: "How can we enlarge our vocabularies?"

The pupils suggested that this could be done by watching their reading for new words and learning the meanings of them. The teacher emphasized the necessity of using the new word in speech or composition and so making it a definite part of one's vocabulary.

To motivate the work of the coming silent study period, the teacher explained the commercial importance of the large vocabulary. An advertisement taken from a popular weekly magazine was read to the class as the work of a commercial advertiser who received compensation for his use of words. It read as follows:

EVERY DAY IS FRY DAY

A frying pan is either a lifetime friend or a daily annoyance. One single, solitary shortcoming will outweigh a host of qualities that are good.

Here, though, is a Fry Pan that measures up a full hundred per cent every day from every standpoint of beauty, durability, convenience, and all 'round dependability.

Pupils selected from this paragraph the more unusual words which the advertiser had at his command and which he expected the readers of the advertisement to understand. Such words were listed as: annoyance, solitary, shortcoming, durability, convenience, dependability. These words were used orally by the pupils in original sentences.

To each pupil was then distributed a magazine or newspaper clipping in which three words were underscored in red ink. (These clippings had been collected and prepared by the teacher. This required much time but the lesson proved valuable in stimulating the pupils to watch for new words in their daily reading. Such clippings might be prepared, however, by a committee of students.) Two examples of the kind of material used are given here:

Efficient housekeeping methods are as important as capable business management. Yet thousands of women continue to work under conditions that are little better than *primitive* while men are aided in their daily tasks by dozens of time and labor-saving appliances.

Busy men would not countenance the *restrictions* that kitchen labor *imposes* upon women. Why should women, who comprise America's biggest industry, permit drudgery to take its toll in precious time and energy?

New Orleans is one of the few great cities and seaports in America so situated climatically that *transportation* by land and water and outdoor industrial activities of every description may proceed uninterruptedly the year 'round.

New Orleans has miles of waterfront factory sites which, in their *proximity* to raw materials and in their direct *contact* with transportation facilities by sea, by rail and by inland waterways, are unsurpassed elsewhere in the United States.

Each pupil fastened his clipping to the top of his paper with a gummed label provided for the purpose and proceeded to the work of the silent study period.

Silent Study:

I. *Minimum.*

Use each of the underscored words in an original sentence. Consult your dictionary to determine meanings if necessary.

II. *Average.*

Choose from the clipping two additional words that you rarely use. Underscore them. Use each in an original sentence.

III. *Maximum.*

Write an advertisement for a particular brand of one of the following. When you have finished underscore any words in your advertisement that you consider particularly suitable.

(*a*) oranges.
(*b*) automobiles.
(*c*) soap.

Pupil Grouping. —

Minimum	4
Average	13
Maximum	18

Skill in the Use of the Dictionary. — Pupils should be led to regard the dictionary as one of the chief tools of English, and its effective use should be promoted by frequent drills. The

following exercises represent a complete sequence to be used in the seventh grade. In eighth and ninth grades pupils should be expected to use the dictionary independently.

(1) Ask every pupil in the class to write the alphabet as rapidly as possible. Watch the class to discover which pupils cannot respond automatically. Do not be surprised to find that some pupils have not acquired an intimate knowledge of the order of the twenty-six letters. Teaching the alphabet has become " everybody's business " and with an occasional child the matter may have been entirely overlooked. When such pupils are discovered insist that the alphabet be memorized. This is an age of alphabetic files and card indexes, and the pupil who enters the business world without the alphabet is seriously hampered.

(2) Have the pupils practice arranging words in alphabetic order. Give a sufficient number of exercises of this kind so that each pupil will thoroughly understand the process of alphabetizing, but let the exercises be graded in difficulty like the following:

(*a*) rope, pony, chair, girl, table, barn, army, friend, desk, light.

(*b*) Sweet, sour, same, such, several, since, shine, sting, smile, scrub.

(*c*) trip, train, truck, treat, tramp, trout, trick, trill, truce, trestle.

(*d*) Sky, find, fairy, after, wave, want, skate, break, willow, yesterday.

(*e*) Arrange the surnames of your classmates in alphabetical order.

(3) See that each pupil has his dictionary.[1] Let the pupils examine the book thoroughly to discover what it contains. They will be surprised to find lists of abbreviations, foreign words and phrases, rules for spelling, etc. Then limit their attention to the dictionary proper and let the pupils tell in what ways the dictionary is useful. Emphasize the fact that it is a tool to determine not only meanings of words, but pronunciation, parts of speech, spelling, and syllabication.

(4) Give exercises for practice in rapid location as:

(*a*) Open to the L's; open to the F's; etc. Pupils should be encouraged to recall the approximate position of the letters in the alphabet and so avoid "thumbing" the book. Where indexed dictionaries are used this exercise should be omitted.

(*b*) Call attention to the words in the upper margin of each page. Let the pupil discover that the first of these four words is the first word in the left column, and the fourth word is the last word in the right column. Then follow with such exercises as:

"Open to pages 236–237. Is the word *fugitive* on these pages? Shall we turn toward the front or toward the back to find it?"

(*c*) Ask all the pupils to close their dictionaries. Write a word on the blackboard. Let each pupil stand as soon as he finds it. Record the names of the first three pupils who find the word. Wait a reasonable time and record the names of the pupils who are not standing. Write a second word and proceed as before. If a very slow group becomes apparent in this practice, encourage them to repeat the exercise at home until they acquire speed in locating words.

(5) *Pronunciation*. — Explain the key words at the bottom

[1] Webster's Dictionary, American Book Co. series, is used in the work here outlined.

of each page. Call attention to the diacritical marks in use. Pronounce the key words slowly and distinctly, and have the pupils pronounce them. Explain primary and secondary accents. Then write on the blackboard a word frequently mispronounced, as " khaki." Wait until every pupil has found the word. Copy its phonetic spelling, *kä'-ke*. Let the pupils find the key word at the bottom of the page for ä. They should then say in concert — ärm–ä–kä-ke. Repeat this exercise with other sounds until the pupils actually use the key words as a key to pronunciation. Do not ask pupils to write lists of words giving their diacritical markings. There is no object in memorizing diacritical marks where key words are printed on every page of the dictionary. The exercise is properly oral and not written.

(6) *Spelling*. — The dictionary is the chief resource of the poor speller when school days are over, and pupils should be taught to make use of it whenever they are in doubt as to the spelling of a word. The problem here is, " How shall we locate in the dictionary a word which we do not know how to spell? " Write on the blackboard —

perseverance
perseverence

Say to the pupils, " If you were in doubt as to which is the right way to spell this word how would you look it up? " Pupils will readily see that the word can be located in all probability from the first three syllables, about which there is no doubt. Let them find the correct spelling and erase the wrong. Then illustrate with

perfer
prefer

Here the problem is more difficult because doubt occurs in the beginning of the word. Suggest that they look up first the spelling which they *think* is right. If they cannot locate the word, then the other spelling must be tried.

As a third exercise pronounce the word "gesture" and ask the class whether it begins with *g* or *j*. In this case the doubt rests in the first letter. Let each pupil decide individually which spelling he thinks is right and verify from the dictionary. Then pronounce a word entirely beyond the pupils' vocabulary, as "lyrical." Let the pupils suggest possible spellings from the sound and verify. (In all exercises suggested the correct spelling should be emphasized when found. It is necessary for purposes of illustration to use incorrect spelling, but care should be taken to remove all doubt before leaving the word.)

Practical application should be made of this use of the dictionary by requiring pupils to take an uncorrected composition and correct misspelled words. We seldom misspell a word unconsciously except in such cases as *their* and *there* when the fault is due to carelessness rather than to lack of knowledge. Many cases of incorrect spelling arise because no heed is given to the feeling of doubt concerning the spelling of a given word. The pupil should be taught to consult the dictionary whenever this sense of uncertainty arises.

(7) *Parts of Speech.* — Ask the pupils to name the parts of speech and write the list on the blackboard. Explain that since the dictionary aims to give all possible information about a word it must indicate the part of speech in every case. Let the pupils think out the most convenient way of doing this. Abbreviations will readily be suggested. Ask

the pupils to turn to the table of abbreviations used in the dictionary. (Be careful to distinguish this list from the "Abbreviations Used in Writing and Printing.") Let the pupils find the abbreviation used for each part of speech, and write it upon the blackboard opposite the name. Explain other abbreviations commonly used in the dictionary as v. i. and v. t. Then give a few words quite beyond the vocabulary of the pupils and allow them to discover the part of speech. Such words may be used as:

daguerreotype
agnostic
funereal
prevaricate

Do not ask for the meaning of such words at this time. The only point involved in the exercise is to demonstrate the fact that it is possible to find in the dictionary the part of speech of any word.

This exercise should be followed by one of immediate value, as: "Is *loud* ever used as an adverb? Is it correct to say, 'He talked too loud,' or should it be 'He talked too loudly?'" The pupils will find from the dictionary that *loud* is both adjective and adverb.

(8) *Derivation.*—Pupils of the seventh grade lack knowledge of foreign languages, so the study of derivation must be deferred until the eighth or ninth grade. At this time the pupils need only know that English words have been derived in many cases from foreign roots, and that the dictionary can be used to determine the derivation of words. Explain the abbreviations used, as L., Gr., AS., etc., using the list of abbreviations mentioned in the preceding exercise. Illustrate

derivation specifically by having the pupils look up a few simple words such as:

society (L.)
clock (AS.)
choir (OF. from L. from Gr.)

Explain to the pupils that as they grow older and learn foreign languages the derivations given in the dictionary will be helpful to them in remembering the meanings of English words.

(9) *Syllabication.* — Let the pupil take any printed page and find the divided words at the ends of the lines. Explain what is meant by a syllable and emphasize the fact that whenever it is necessary to divide a word the division must be made at the end of a syllable. Show how necessary this knowledge of syllabication is to the typist and to the printer. Pupils in this grade have not made a study of prefixes and suffixes nor of the rules governing syllabication, yet the necessity for dividing words will often occur in composition. Encourage the use of the dictionary to determine correct division.

(10) *Meanings of Words.* — The five preceding exercises have indicated the various kinds of assistance which the dictionary affords. Its greatest value, however, lies in the fact that through it we can discover the meanings of words new to our vocabulary. Pupils are more or less accustomed to turn to the dictionary for meanings when they come to words that they do not know in reading, but they must be trained to apply intelligently what they find there. To illustrate this fact use such a sentence as:

LaFayette took part in two *revolutions*.

Let the pupils look up *revolution* and select from the different meanings given the one implied in the context, "overthrow of one government and substitution of another." Then use the word in a different sense, as:

The wheel makes two *revolutions* per minute.

Have the pupils select the appropriate meaning, "a revolving or turning round on an axis." Pupils will readily associate the correct meaning with the context in this case because the word *revolution* is already in their vocabularies, so after the point has been thus brought out the exercise should be made more difficult by the choice of new words. It is well to select words from the daily reading of the pupil, always in the context given. History textbooks furnish abundant material for exercises of this kind. The following sentences are illustrative:

Among *primitive* people hunting was the chief means of *subsistence.*

The Pilgrims held a meeting in the cabin of the Mayflower and drew up a *compact* in which they announced their intention of making such laws as should be needed for the good of the colony.

When a definite attempt is made to train pupils in the use of the dictionary as detailed in the foregoing steps, skill in the handling of a valuable tool of English is invariably acquired, and, in the field of its use at least, the pupil is rendered more independent in study. One word of caution is necessary. When the meaning of a word is easily and correctly inferred from its context, it is a waste of time to require the pupil to look it up, even though it is new to his vocabulary. In the

sentence: "After an arduous climb, we reached the summit of the mountain and gazed at the wonderful panorama spread out before us," a seventh grade pupil might be obliged to find in the dictionary the meanings of *arduous*, and *panorama*, but the word *summit* he will translate as *top* without effort.

For purposes of drill and training, a single point has been called to the attention of the pupils in each exercise of the series here outlined, but in applying the skill so gained pupils should be encouraged to find out all the necessary facts about a word at the same time, and to make the effort to impress the knowledge thus gained upon the memory so that it will never be necessary to look up the same word twice.

As a climax to a study of the dictionary similar to the one here outlined the following socialized lesson in the use of the dictionary was given:

LESSON PLAN — USE OF THE DICTIONARY — SEVENTH B GRADE

Aim: To summarize the results of various drill exercises in the use of the dictionary.

LESSON TYPE. — SOCIALIZED REVIEW.

Time, 20 minutes.

Class Leader, Bessie F.

Class Committee:

Speed	Everett S.
Spelling	George P.
Accents	Evelyn L.
Sounds	Helen D.
Syllabication	Fannie W.

Parts of Speech	Arnold H.
Meaning	Kenneth W.

Procedure. — The leader and the committee assumed responsibility for the presentation of the lesson, the plans for which had been previously prepared in coöperation with the teacher. Three blackboard charts like the following were used:

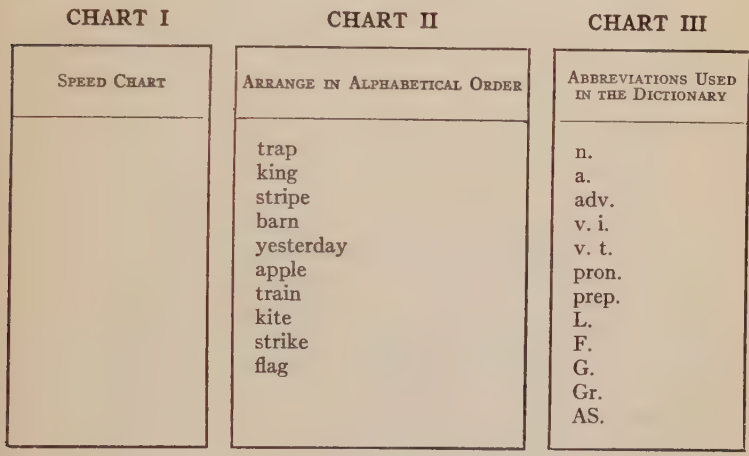

FIG. 25.

The leader sent two pupils to the blackboard to work out for the class the problems represented on Charts II and III. A third pupil was appointed to keep the speed chart throughout the lesson.

The class leader then called upon members of the class to answer the questions listed below. Whenever an incorrect or an incomplete answer was given the members of the class who could make the correction or addition signified the fact

by rising, and pupils were called upon until a satisfactory answer had been obtained.

Questions on the Use of the Dictionary

1. Who compiled the dictionary?
2. What do we have to know in order to use the dictionary?
3. Say the alphabet.
4. Explain how we locate words quickly.

Everett will now give us some speed work.

Everett went to the board and wrote the word *victory*, giving the command "Begin!" As soon as any pupil found the word he stood. The number of the row having every member standing first was recorded on the speed chart. Everett then gave the word *company* and proceeded as before.

5. How can the dictionary help us in spelling if we do not know how to spell the word we want to look up?

George will now give us an exercise in spelling.

George said, "I do not know whether you spell *repair* this way (writing *repare* on the blackboard) or this way (writing *repair*)."

Leader to pupil: "Which way do you think is right?"

Pupil: "I think the second way."

Leader: "Prove it."

All pupils look up the word and the winning row is again recorded on the speed chart.

6. What two things have to be kept in mind in pronouncing words?

Evelyn will give us an exercise in finding correct accent.

Evelyn said: "I don't know whether to say *clem'-a-tis* or *cle-mat'-is*." Pupils find correct accent and speediest row is recorded.

Helen will give us an exercise in finding correct vowel sounds.

Helen said: "I don't know whether to say *divīsible* or *divĭsible*." Pupils proceed as before.

7. When do we need to know how to divide a word into syllables?

Fannie will ask us for the syllabication of a word.

Fannie said: "If I were writing a letter and came to the end of the line without having room for all of the word *promise*, should I divide it like this, *pro-mise*, or like this, *prom-ise*?"

Pupils discover correct syllabication.

8. How does the dictionary help us to tell the parts of speech?

Arnold will give us some work of this kind.

Arnold: "Is *fine* ever used as an adverb? Have I any right to say 'He did it fine'?"

Pupils discover that *fine* is never an adverb.

9. For what purpose do we usually look in the dictionary?

10. What must we remember in choosing meanings?

Kenneth will ask us to find the meaning of a word.

Kenneth wrote on the blackboard, "My cousin is an *ensign* in the navy." He said, "What is an ensign?"

Pupils find the word.

Leader: "Read all the meanings given." (Pupil reads.) "Which meaning will you choose? Why do you choose that meaning?"

11. What other books are arranged like the dictionary?

The work at the blackboard (Charts II and III) was now criticized and corrected, and the lesson closed with an announcement of the row winning most points for speed in locating words as shown by the record of the speed chart.

Skill in Recognizing the Sentence in Composition — the Sentence Sense. — Skill in recognizing the written sentence is a fundamental necessity in composition. It is useless to try to build a superstructure of literary style without a correct sentence sense as a foundation. For a treatment of this important topic in complete lesson form see page 127. An occasional lesson like the one to which reference has been made will help to develop a feeling for the sentence, but constant vigilance in the matter of sentence formation will be necessary throughout the junior high school grades, and the ability of pupils to recognize the sentence as they write should be frequently tested. During the seventh grade all work in composition should be corrected with this main point in mind, and exercises like the following should be used as soon as any failure to form correct sentences becomes apparent.

1. Read a paragraph of five or six sentences aloud to the pupils. Ask them to tell the number of sentences it contains.

2. Dictate by phrases the paragraph mentioned in the preceding exercise. When the pupils have written it from dictation, let each pupil correct his own paper for sentence errors only.

3. Write a paragraph on the blackboard omitting all capitals and periods. Let various pupils separate it into sentences by inserting periods and capitals. If colored chalk is used the sentence division will stand out clearly.

4. Write a paragraph of seven sentences on the blackboard, omitting periods and capitals. Every row of seven pupils constitutes a team. Each pupil writes on a sheet of paper what he considers to be sentence 1, and at a given signal passes his paper to the one seated behind him, those in the rear seats bringing their papers to the front. The second

sentence is then written and the papers passed again. This procedure is followed until every sentence has been written. Each pupil now holds a paper on which every sentence is written in a different handwriting. The teacher inserts the sentence division in the paragraph on the blackboard and each pupil verifies the work on his paper. Every correct sentence scores one point. The row having the highest number of points wins.

CHAPTER VIII

THE USE OF PROJECTS IN ENGLISH

The Necessity of a Content Basis for Expression. — All branches of English except literature are necessarily "tool" subjects, of value only as they are applied. The English teacher, therefore, must be as much concerned with providing a medium through which principles may be applied as with teaching the technicalities of speech and composition. Pupils must not only speak and write correctly but they must have some content to express in speech or writing. Ideally, oral English and composition should not be separated from subjects like history, geography, and science, which require constant thought expression; but in practice, high schools and junior high schools devote at least one period daily to the study of English as a distinct subject in the school program. To avoid using at this time material which has lost its freshness through discussion in other classes, and yet so to stimulate thought that expression is a natural outcome, presents a peculiar problem for the English teacher. As a solution of the difficulty the use of projects in English is decidedly valuable.

The Successful Project. — The successful project is one of such commanding interest that a series of lessons stretching over a period of a month or six weeks may be motivated through their relation to a central idea. The project should offer opportunities for first-hand experience, for library reference work, for committee problems, and for oral and

written expression. While the selection of individual projects by the pupils is possible and at times advisable, on the whole the class problem promotes group interest and provides for the kind of social service and intercourse which the school is trying to foster. Furthermore, a cumulative interest permeates a class as a given project develops from day to day, and this is reflected in the quality of the work accomplished as well as in the eagerness with which new phases of the problem are attacked.

The Danger of the Project Plan. The chief danger in the use of projects in English lies in the strained correlations that may result from an effort to enlarge the field of a given project. Not only are artificial relationships thus established among ideas, but the project in itself becomes tiresome because the work upon it is prolonged beyond the natural scope of the problem involved. That project is probably most successful in English which provides sufficient material for a month's investigation.

Social Nature of Project Teaching. — A project properly handled in the English class offers unusual opportunities for socialized procedure. The project is essentially a shared activity. Teacher and pupils alike contribute to the general fund of information out of the rich abundance of personal experience and individual reading. The inherently social situation which thus develops should be recognized by the teacher and accentuated in the method of conducting the lesson series. The class meeting, for example, in charge of a student chairman and a secretary, offers a convenient and interesting form of oral English lesson, the only restriction imposed upon the class at such a time being that of parliamentary courtesy.

The Completion of a Project. — All work with a given project ought to culminate in a "Red Letter Day." Prolonged effort should reach some anticipated goal. Pupils will then feel that their work is successful and will experience that glow of satisfaction which comes from accomplishment. Some delightful and memorable occasion — an assembly exercise, a party, an exhibit of work — should mark the climax and completion of the class project.

Typical Projects in English. — The selection of a project demands much thought on the part of the teacher and a due regard for the interests and aptitudes of the class. Topics of vocational content are particularly valuable because such material is not only vitally interesting to children but its use contributes toward vocational guidance through the dissemination of vocational information. Topics of public interest will attract and hold the attention of ninth grade pupils and serve to keep them alert to great contemporary movements. The weekly magazine to which all members of a class subscribe provides an abundance of material of this kind for project study. An effort has been made in the following pages to outline in detail some typical projects which have proved of interest in English classes. In these outlines the order of the lessons is not indicated but merely the grouping of topics. Written composition and oral English lessons should, of course, be interspersed in accordance with the development of the project.

PROJECT STUDY — SEVENTH GRADE

CORN

This project should be carried out in connection with a school garden or with home garden plots. It should be attempted

only with a class which can bring it to a successful conclusion after a summer vacation.

Oral English (May and June).

a. The germination of corn. (Committee assignment.)

The oral discussion of this topic should be preceded by actual experiments in germination under varying conditions of soil, light, water, etc. The oral period will then take the form of explanations by committee members with a demonstration of the results of experiment — a very valuable expository exercise.

b. The life of the plant. (Assignment for one pupil.)

c. The planting, care, and cultivation of corn. (Class assignment.)

All pupils should engage in this investigation, interviewing farmers, using agricultural bulletins, etc. The discussion of the topic should be followed by the actual planting of a class garden or of individual garden plots.

d. Corn as a food. (Committee assignment — girls.)

1. Its food value.
2. Recipes for the preparation of corn products.

e. Corn in American History. (Class assignment.)

Written English.

The composition work accompanying this project should be in journal form, each pupil keeping an individual journal and recording, in short paragraphs, items concerning experiments, garden work, details of planting, cultivation, weather reports, methods of using corn as food, etc.

The written work may be accomplished through a series of class exercises. Particular emphasis should be laid upon

correct sentence structure and logical arrangement of ideas within the paragraph. Each pupil should be allowed to exercise his own individuality in deciding what phases of the project shall be recorded in his journal.

Literature.

"The Legend of Mondamin," from Longfellow's "Hiawatha" (Part V).

Red Letter Day.

a. Indoor program.
1. Reading of extracts from journals.
2. Dramatization of the "Legend of Mondamin."
3. Indian Dance.
4. Readings.
"The Huskers" — Whittier.
"The Corn Song" — Whittier.
5. Song — "America the Beautiful."

b. Outdoor program.
A corn-roast.

The Correlation of Technicalities with Project Studies. — The study of a project not only supplies an interesting and valuable content basis for expression but it may also vitalize directly the teaching of special technicalities. The following project used in connection with the topic of letter-writing in the eighth grade renders more real and genuine the whole subject of correspondence as presented in the school. The outline of the project and the complete series of lessons resulting from it are here given in detail.

PROJECT STUDY — EIGHTH GRADE

THE POSTAL SERVICE

Oral English.

a. The history of the postal system.
b. Postal employes.
c. Important branches of the postal system.

Written English.

a. Friendly letters.
b. Postal cards.
c. Business letters.
d. Compositions following a trip to the post office.

Literature.

a. Poem study — " The Overland Mail " — Kipling.
b. General reading — " With the Night Mail " — Kipling.

Red Letter Day.

Program to be given before a seventh grade class.
(For details of program see Lesson X, page 214.)

LESSON I

Aim: To teach the form for the friendly letter.

LESSON TYPE. — OBJECT LESSON.

Time Schedule. —

Introduction	10 minutes
Assignment	20 minutes
Silent Study	30 minutes

Introduction. — The teacher introduced the lesson by commenting briefly upon the pleasure which every one experiences

in receiving a letter from a friend. Two of Robert Louis Stevenson's letters were then read aloud as models of friendly correspondence. These were discussed to bring out points of excellence.

Assignment. — The following letter form was worked out coöperatively upon the blackboard:

68 Vassar Street
Rochester, New York
January 5, 1920

Dear John,

. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

Yours sincerely,
Wallace R. Brown

Special attention was called to the parts of the letter, the marks of punctuation necessary to each, and their relative position upon the paper. Other forms of salutation were given by the pupils and listed on the blackboard:

Dear mother,
Dear cousin,
Dear friend Jack,

Various complimentary closing phrases were also listed, as:

Yours affectionately,
Yours cordially,
Your friend,

Several pupils were then sent to the blackboard while the others worked with paper and pencil. One pupil was allowed to dictate a letter form, the body of the letter being indicated merely by lines drawn to show margins and indentations properly spaced.

The method of addressing envelopes was next illustrated and the necessity for clear and complete addressing was emphasized.

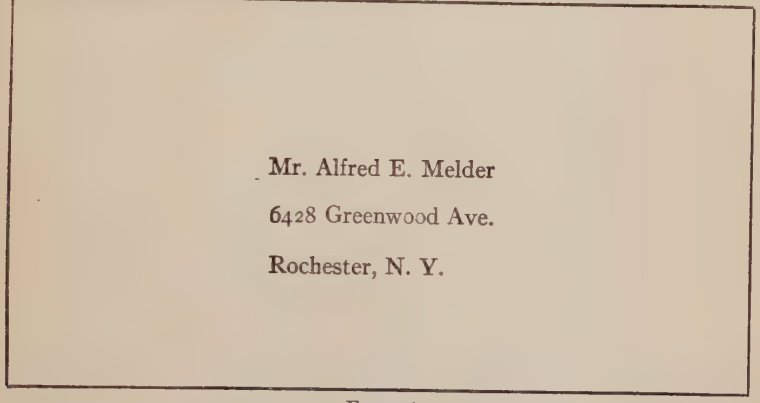

FIG. 26.

To each pupil was now passed a slip of paper bearing the name and home address of some member of the class, and the problem became: Choose a favorite character in fiction and write a letter to your classmate as if you were that character. (Each pupil had furnished himself with correspondence paper, envelope, and stamp in anticipation of this lesson.)

Silent Study:

I. *Minimum.*

Write a letter to the classmate indicated on your slip. Sign the letter with the name of the character you have

chosen. Address the envelope and prepare the letter for mailing.

II. *Average.*

Trace in thought the steps by which your letter will reach its destination.

III. *Maximum.*

Read an interesting letter from one of the books provided.

"Theodore Roosevelt's Letters to His Children."

"Julia Ward Howe" (Life and letters), L. E. Richards and M. H. Elliott.

"Vailima Letters," Stevenson.

Pupil Grouping. —

Minimum	24
Average	6
Maximum	2

Four pupils did not complete their letters but agreed to do so at home. All letters were actually mailed.

LESSON II

Aim: To introduce the study of the project, "The Postal Service."

Lesson Type. — Inspirational Pre-view.

Time Schedule. —

Drill	20 minutes
Discussion	15 minutes
Assignment	15 minutes
Reading	10 minutes

Drill. — The time allotted for drill was given over entirely to practice in the letter form. Exercises similar to that of the preceding day's assignment period were used, the aim being to render the correct punctuation and spacing of the letter form as nearly automatic as possible.

Discussion. — To arouse interest in the coming project study a free conversation exercise was conducted during which pupils traced the steps involved in the collection and distribution of their letters (see Average Assignment — Lesson I), discussed the use of postage stamps, and contributed personal experiences concerning special delivery, rural free delivery, parcel post, etc. Such questions were asked by the pupils as:

Was there ever a time when we did not use postage stamps?

How is mail delivered in such a country as Alaska?

What is the weight and size limit on parcel post articles?

These questions were purposely left unanswered by the teacher but were listed on the blackboard as matters for investigation. The pupils decided that a study of the postal system would prove interesting and desirable. The class was then allowed to organize itself into a "Postal Club" for the conduct of lessons. A president and secretary were elected.

Assignment. — The problem was now stated: What topics shall we study in connection with the postal service? The following outline was worked out coöperatively:

The Postal Service

I. The history of the postal system.
   - *a.* Colonial mail service.
   - *b.* Government system of mail distribution.
   - *c.* Rural free delivery.
   - *d.* Aërial mail.

II. Postal employes.

a. Classified positions.
b. Civil Service regulations.

III. Important branches of the postal system.

a. Special delivery.
b. Parcel post.
d. Registered mail.
e. Postal money orders.
f. Classified mail.

Each main topic in the outline now became a committee assignment. The club president appointed a chairman for each topic and every chairman was allowed to choose as many members for his committee as he desired.

Two boys having postage stamp collections were asked to be prepared to exhibit and discuss them upon Red Letter Day and two girls having postal card collections were likewise asked to be responsible for a number on the program. A chart-keeper was appointed by the president to take charge of the mounting of all printed material such as foreign letters, aërial mail, money order applications, etc., which might be contributed by members of the class.

The date of the first meeting of the " Postal Club " for the oral discussion of topic I was announced, two days being allowed for outside investigations.

Reading. — The remaining ten minutes of the period were spent by the teacher in introducing the pupils to Kipling's " With the Night Mail."

LESSON III

Aim: To teach the use of the postal card.

LESSON TYPE. — OBJECT LESSON.

Time Schedule. —

Review	30 minutes
Assignment	15 minutes
Silent Study	15 minutes

Review. — Each pupil had by this time received and brought to school the letter written to him by a classmate (see Lesson I). The review exercise consisted of a detailed study of these letters. The envelope form was compared with a blackboard model and the parts of the letter were scrutinized for correctness of placing, punctuation, and capitalization. After the form of the letter had been thus disposed of, any pupil who considered the letter received by him to be particularly interesting was allowed to read it and judgment was passed upon its contents by the class.

Assignment. — The assignment period was devoted to a discussion of the post card and its use. The plain post card and the picture post card were contrasted and model forms for each illustrated on the blackboard (Fig. 27).

Silent Study. — (Pupils had been previously notified to prepare themselves with the necessary materials for this exercise.)

I. *Minimum.*

Write a post card to a friend and address it for mailing.

61 Silver St., Rochester, N. Y.
January 20, 1920

Dear Jane,

I am sending you by parcel post the book which you wanted to borrow. You should receive it before the end of the week. I hope that you will find in it the information you desire.

Yours sincerely,
Martha Matthews

June 7, 1919

We visited Niagara Falls to-day and wish that you had been with us to enjoy its beauty.

Marion Rapp

FIG. 27.

II. *Average.*

Write a picture post card message and address it for mailing.

III. *Maximum.*

Confer with any pupil who has furnished the average assignment as to the correct form of your work.

Pupil Grouping. —

Minimum	1
Average	22
Maximum	8

LESSON IV

Aim: To teach a poem related to the general project — Kipling's "The Overland Mail."

LESSON TYPE. — APPRECIATION.

Time Schedule. —

Introduction	3 minutes
Assignment	20 minutes
Silent Study	25 minutes
Verification	12 minutes

Introduction. — This part of the lesson served merely to connect the study of the poem with the general project. Mention was made of Kipling's story, "With the Night Mail," previously recommended to the class (see Lesson II), and attention was drawn to the fact that the poem for present study was written by the same author.

Assignment. — In preparation for this assignment period, the entire poem had been written on the blackboard. It was now read aloud by the teacher, and the setting and general theme of the poem were discussed. Following the discussion, the poem was again read aloud, this time by a pupil. The action of the poem was then analyzed and stanzas were grouped according to the following outline:

The Start — Stanzas I and II — Evening.
The Journey — Stanzas III and IV — Night.
The Arrival — Stanza V — Morning.

Three pupils were now chosen to read aloud the three parts of the poem as outlined.

To insure an understanding of the poem the teacher asked such questions as the following:

Who is meant by the " Empress of India "?

Had the poem been written this year how would this line have been written?

What is meant by the line, " We exiles are waiting for letters from home "?

Why does the Indian mail runner travel by night?

What is the character of his journey as revealed in stanza IV?

Does anything in the last stanza hint of the line, " We exiles are waiting, etc."?

Following this more detailed analysis of the poem attention was directed toward its poetic qualities, the pupils selecting phrases and lines which they particularly liked. They were then asked to read from the poem any verses which suggested possible illustrations and after various ideas had been contributed an illustrated edition of the poem was circulated.

To conclude the work of the assignment period the entire poem was read by the class in concert.

Silent Study:

I. *Minimum.*

Learn the poem by heart.

II. *Average.*

Read Kipling's " Gunga Din " (copies provided).

III. *Maximum.*

a. Judging from these two poems what qualities do you think Kipling most admires in men?

b. Prove your point.

Pupil Grouping. —

Minimum	15
Average	13
Maximum	2

Verification. — To verify the memorizing the poem was erased from the board, whereupon the teacher recited the first six lines and asked the pupils to write the next two. The teacher then recited eight lines and asked that the ninth and tenth be written. The poem was also recited by the class in concert. Two pupils who had reached the maximum assignment were asked to discuss the point involved.

LESSON V

Aim: To secure correct and fluent oral expression on topics related to the general project.

LESSON TYPE. — SOCIALIZED.

Time Schedule. —

Introduction	10 minutes
Oral Expression	30 minutes
Silent Study	20 minutes

Introduction. — During this part of the lesson the teacher announced that the period of oral expression would be conducted as a meeting of the "Postal Club" (see Lesson II), the club officers presiding. The simple principles of parlia-

mentary proceeding were then explained in order that the meeting might be conducted in proper form.

Oral Expression. — The club president called the meeting to order and stated that the purpose of the meeting was to hear oral reports from the committee of four having in charge the topic, " The History of the Postal System." A general critic was appointed to offer criticism and commendation upon the oral reports at the close of the meeting. A " Vocabulary Clerk " was also appointed to record on the blackboard words and phrases worth remembering, as these appeared in the oral work of the period. The rest of the class was divided into four groups and each group was asked to take notes upon the subject matter presented by one of the four committee members.

The four topics listed under the heading " The History of the Postal System " (see outline, Lesson II) were then presented by the committee members to whom the topics had been assigned. Members of the class were encouraged to question the speakers freely. After the four oral compositions had been given, the critic read his report upon the work of each speaker and the vocabulary clerk read the list of new words and expressions recorded. The date of the next meeting was decided upon before adjournment.

Silent Study:

I. *Minimum.*

Write a brief report of the speech upon which you took notes.

II. *Average.*

Think how you would use each word of the new vocabulary list in an original sentence.

III. *Maximum.*

Repeat silently the poem " The Overland Mail " and select from it a club motto.

Special Assignments. — During the silent study period, the four speakers were excused from the work of the class and allowed to go to the library for general reading. This privilege was accorded in recognition of the fact that these pupils had spent time outside of school in preparation for the oral composition period. The vocabulary clerk was asked to record in a class vocabulary book the new words and expressions listed on the blackboard; the critic was directed to prepare his report in form for incorporation in the minutes; and the secretary was allowed this time for entering the minutes of the meeting in the club record book.

Pupil Grouping. —

Minimum	5
Average	16
Maximum	3
Special	7

The written briefs of the minimum assignment were collected at the close of the study period. Those dealing with the first oral composition were given to Speaker No. 1, those dealing with the second to Speaker No. 2, etc. Each speaker was asked to select from the papers handed to him the one most accurate in content and correct in form. Papers so selected were filed with the minutes of the meeting.

LESSON VI

Aim: To teach the form of the business letter.

LESSON TYPE. — DRILL.

Time Schedule. —

Introduction	10 minutes
Assignment	25 minutes
Silent Study	25 minutes

Introduction. — The pupils who had reached the maximum assignment in the preceding lesson were asked to give the mottoes which they had selected. One pupil suggested what the teacher had in mind, " The service admits not a ' but ' or an ' if.' " The teacher explained that this expressed so well the spirit of the postal service that the mail has become one of the chief means for conducting business. Pupils were asked to name different kinds of business letters and the following were mentioned:

Order letters
Payment letters
Subscription letters
Application letters

During the conversation which followed the teacher aimed to emphasize with the class the importance of the business letter.

Assignment. — The problem was then stated: What forms are necessary to every business letter? The following letter was written on the blackboard as a model and special attention was called to each part.

432 Lexington St., Utica, N. Y.
Jan. 23, 1920

Eastman Kodak Co.
Rochester, N. Y.
Gentlemen:

I have broken the strap handle of my No. 2A Brownie Kodak and am unable to replace it from the supplies of local dealers. Kindly let me know where and at what price I can obtain a new handle.

Yours truly,
Arthur H. Kent

Samples of actual business letters collected by the pupils were circulated, and criticized or commended after comparison with the model. Two business letters were then dictated by the teacher and written by the class, one pupil working at the blackboard in each case in order that coöperative correction might be accomplished.

Silent Study:

I. *Minimum.*

Examine carefully the letters on pages 139 and 162, "The Business Man's English." [1]

II. *Average.*

Write one of the letters indicated in the exercise on page 173.

III. *Maximum.*

Copy on the blackboard the letter on page 239, making the corrections indicated by the correspondence supervisor.

[1] Bartholomew and Hurlbut. The Macmillan Company, 1920.

Pupil Grouping. —

Minimum	0
Average	26
Maximum	4

The work on the blackboard was corrected by the teacher. Pupils were asked to keep their written papers until the following lesson.

LESSON VII

Aim: To give further drill in the writing of business letters.

LESSON TYPE. — DRILL.

Time Schedule. —

Review	15 minutes
Oral Expression	20 minutes
Silent Study	25 minutes

Review. — During the review period the written papers of the preceding lesson were corrected, the pupils exchanging papers. The form of the letter was compared with a blackboard model. Each pupil was then asked to write on the back of the paper which he was correcting a brief criticism of the body of the letter, with regard to the following points: neatness, clearness of content, and spelling.

Oral Expression. — The committee of two having in charge the topic "Postal Employes" (see outline, Lesson II) were asked to present their discussions to the class, one telling of the classified positions in the postal service and the other explaining the Civil Service regulations involved.

When both reports had been discussed from the English standpoint, the members of the class were allowed to ques-

tion the speakers as to any points upon which further information was desired. Many questions were asked concerning the Civil Service because pupils are aware that positions are obtained under its regulations through competitive examinations. The teacher then suggested that the class write to the government for pamphlets upon the subject. The following directions for the silent study period were then written on the blackboard:

Silent Study:

I. *Minimum.*

Choose one of the following and write the necessary business letter:

a. To the United States Civil Service Commission, Washington, D. C., requesting a copy of the Manual of Examinations.

b. To the Federal Board for Vocational Education, Washington, D. C., requesting Opportunity Monograph, Vocational Rehabilitation Series, No. 39, "The Federal Civil Service as a Career."

II. *Average.*

Compare your letter with your corrected work of yesterday and make any necessary changes.

III. *Maximum.*

Go to the library and examine one of the following books. Decide whether or not you would commend it to the class for general reading concerning the government service.

Lapp,	Our America
Marriott,	Uncle Sam's Business
Franc,	Use Your Government

Pupil Grouping. —

Minimum	3
Average	24
Maximum	4

The letters written during this assignment were collected by the club president, who chose the best one submitted in each case for actual use. The letters thus chosen were copied on school correspondence paper by the writers and mailed.

LESSON VIII

Aim: To secure correct and fluent oral expression on topics related to the general project.

LESSON TYPE. — SOCIALIZED CLASS PERIOD.

Time Schedule. —

Socialized recitation	45 minutes
Silent Study	15 minutes

Socialized Period. — This lesson was conducted in parliamentary form as a meeting of the Postal Club. After the reading of the minutes by the secretary and the report of the vocabulary clerk, it was moved, seconded, and carried that the line "*The service admits not a 'but' or an 'if'*" be adopted as the motto of the club. A second motion was carried that the club visit the post office. It was also voted to invite the pupils of the Seventh A class to attend the "Red Letter Day" exercise of the class, and following this motion the president

asked the secretary to be responsible for writing a note of invitation to the grade mentioned.

After this business had been transacted, the five members of the committee having in charge the study of the " Important Branches of the Postal System " (see outline, Lesson II) gave oral reports upon each subtopic, illustrating their discussion with material collected. After each recitation the president called upon members at large for favorable or unfavorable criticism. New words and phrases were recorded by the vocabulary clerk as before.

When this part of the club program had been completed, members of the committee were allowed to act as postal clerks representing special departments, while various pupils were called upon by the president to go through the process of obtaining a money order, sending a package by parcel post, registering a letter, etc. This simple form of dramatization proved interesting and instructive to the class, and the necessary conversation between the clerk and the applicant afforded further opportunity for oral expression. Following this exercise the meeting was adjourned and the remaining time of the period was devoted to silent study.

Silent Study:

I. *Minimum.*

Write in pencil a brief criticism either favorable or unfavorable upon any two of the oral compositions presented in the meeting.

II. *Average.*

Suggest specific improvements which might have been made in the report given.

III. *Maximum.*

Think out a concrete illustration of the motto "*The service admits not a 'but' or an 'if.'*" Be prepared to tell it to the class.

Pupil Grouping. —

Minimum	0
Average	25
Maximum	7

At the close of the period the written work was collected by the teacher and examined by her in order that any valuable suggestions might be presented to the class at the next oral period. Names of pupils completing the maximum assignment were listed on the blackboard so that contributions might be called for on "Red Letter Day."

LESSON IX

(Preceding this lesson the pupils had taken a trip to the post office.)

Aim: To secure organization of ideas and correct written expression on a topic related to the general project.

LESSON TYPE. — REVIEW.

Time Schedule. —

Review	10 minutes
Assignment	10 minutes
Silent Study	40 minutes

Review. — During this part of the period the attention of the class was called to the desirability of correct form in

written composition. Model essays written by the pupils of a more advanced grade were displayed and their points of excellence discussed. The steps in the writing of a composition were recalled and such rules of punctuation and capitalization as the pupils thought might apply to the coming composition. The teacher announced that the best composition would be read as one number of the "Red Letter Day" program.

Assignment. — The assignment period was devoted to the making of a coöperative outline based upon the data collected during the previous day's trip to the post office. This outline served to illustrate a typical method of organization, but in order that greater individuality might become apparent in the compositions it was erased at the close of the assignment and pupils were asked to make individual outlines. Emphasis was laid upon the fact that each main topic of the outline should indicate a paragraph in the composition.

Silent Study:

I. *Minimum.*

a. Make an outline to be used as the basis of your composition.

b. Write the first draft.

II. *Average.*

Read and correct your first draft. Copy it in ink.

III. *Maximum.*

Help any pupil who is working on part one to correct his work.

Pupil Grouping. —

Minimum	5
Average	20
Maximum	4

At the close of the lesson finished compositions were collected and graded by the teacher. Six were chosen for excellence. These were submitted to a committee of three pupils who decided upon the best composition to be included as one number of the ensuing program. The other five compositions were exhibited with the material collected on the project.

LESSON X

RED LETTER DAY

Aim: To summarize the work on the project "The Postal Service."

LESSON TYPE. — APPRECIATION.

Time. — 60 minutes.

Program. — This lesson was conducted as the third and last meeting of the Postal Club. After the usual parliamentary opening and a word of greeting to the visiting class the following program was carried out:

I. Oral composition — The History of the Postal Service.

Margaret B——

II. Recitation — "The Overland Mail."

Henry F——

III. Anecdotes of the Mail Service (illustrating the club motto).

Frank R——
Elsie T——

IV. Readings from "Theodore Roosevelt's Letters to His Children."

Mary K——

V. Exhibit of Postage Stamps with Explanations and Descriptions.

Burton G——
James L——

VI. Oral Composition — The Civil Service as a Career.

George L——

VII. Exhibit of Postal Cards with Explanations and Descriptions.

Marion K——
Frances R——

VIII. Explanation of Charts and Material Collected by the Class.

Gladys S——

IX. Composition — Our Trip to the Post Office.

Louis S——

Projects of a Vocational Type. — With advanced classes the English teacher may well assume responsibility for broadening the pupils' knowledge of vocational opportunities through the use of vocational projects. An investigation of the topic "The Building of a House," for example, may result in the

acquisition of much valuable information concerning the work of the architect, mason, carpenter, interior decorator, etc. A study of a department store, its various branches and helpers, their wages, training, and chances of promotion, will give pupils a wider outlook upon a field of business which many of them eventually enter.

The following project outlined for a ninth grade aims to emphasize a vocational content.

PROJECT STUDY — NINTH GRADE

THE DAILY NEWSPAPER

Oral English.

a. Examination and discussion of a daily newspaper. (Conversational exercise. Each pupil should be provided with a particular copy of the newspaper to be considered.)

b. History and development of the newspaper. (Committee assignment.)

c. Newspaper workers. (Individual assignments.)
1. Editors.
2. Reporters.
3. Printers and Linotype Operators.
4. Distributors.

(A trip through a newspaper building should follow the oral work here indicated.)

d. Famous printers. (Individual assignments.)
1. Gutenberg.
2. Caxton.
3. Benjamin Franklin.

e. Debate — Resolved that newspapers should be nonpartisan in politics.

Written English.

The written work of this project should be directed toward the publication of a school or class paper including:

1. News items.
2. Editorials.
3. Stories and poems.
4. Advertisements.

Literature. Poem Study — "William Lloyd Garrison" — Lowell.

Red Letter Day.

The appearance of the first edition of a school or class newspaper marks a "Red Letter Day," and a period should be allowed the pupils for reading their own production.

Factors of Study Employed in the Investigation of a Project. — A project is a true *study* and for that reason affords opportunity for the employment of all the factors involved in directed thinking. The project is in itself a large question or problem, the analysis of which constantly evolves related questions demanding further study. Since the project is concrete and vital, its solution necessitates the collection of data through active contact with people and processes as well as with books. The resulting organization of ideas is therefore full and complete, and the conclusions reached may be tested by familiar experience. Free scope is given to individual initiative since the development of the project in all its phases requires personal effort and contribution rather than uniform reaction. Wherever the project plan has

been used to provide a content basis for the teaching of English, teachers are unanimous in their approval of the results secured, for through the coöperative solution of project problems the greatest emphasis can be laid upon those underlying thought processes which constitute real studying.

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